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ABSTRACT

This curriculum guide is addressed to the teacher, administrator, and lay public concerned with the musical education of their children. Section 1 is titled Fundamental Beliefs and Directions. Included also in this section are two extended discussions on the respective roles of performance and listening. The materials in Sections 2 and 3 constitute curricular extensions of the basic beliefs and expected outcomes of Section 1. Section 2 on The Scope of the Music Program presents a comprehensive and balanced view of all phases of the program as they operate in the elementary, junior high and senior high schools. Section 3 presents two major lines of elective offerings in musical performance, the vocal and the instrumental, as they operate throughout the grades, starting in the upper elementary school. Section 4, titled The Administration of the Music Education Program, is an attempt to provide recommendations on time allotments and scheduling of the various classes and activities throughout all grades. Also considered are school-community relations, rooms and equipment, and desirable characteristics of a qualified music teacher. The summary will be of particular interest to school principals and superintendents. A short appendix contains a bibliography of recommended readings. (Author/DB)

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A CURRICULUM GUIDE

This publication combines under one cover a second printing of *Music Education in Indiana* (Indiana Music Educators Association Curriculum Study Committee, 1963) and the *School Music Activities Guide,* developed in 1968 by the State Music Education Council.

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# MUSIC EDUCATION

# IN INDIANA

and the

## School Music Activities Guide

*Issued as public service to music educators, school administrators and interested laymen*

by

OFFICE OF THE SUPERINTENDENT OF
PUBLIC INSTRUCTION

RICHARD D. WELLS, SUPERINTENDENT
STATE OF INDIANA

1969

TE 499 694

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# FOREWORD

We gratefully acknowledge the work of over fifty Indiana music educators in the preparation of the *School Music Activities Guide*. Development of the *Guide* by the State Music Education Council, an advisory unit to the Office of the Superintendent of Public Instruction, was conceived and coordinated under the chairmanship of Robert T. Carr, State Music Consultant from 1966 to 1968. The material prepared by the project and study committees was assembled by the Editorial Committee under the direction of chairman Charles A. Henzie. Editorial Committee members were William Handley, Varner Chance, Charles Hoffer, Paul Jones, Thurber Madison, Robert Carr and James White. Valuable project and study committee leadership was provided by Robert Sharpe, John Wilson, Priscilla Smith, Grant Newman, Norris Huston, Richard Norris and George Graesch. Members of the Administrative Review Committee, consisting of Arnold Spilly, Joseph Cull, Fred Park, John Reisert, Roy Otte, K. Forbis Jordan, Ernest Tidrow, Robert Schultz and Charles Martin, suggested important refinements.

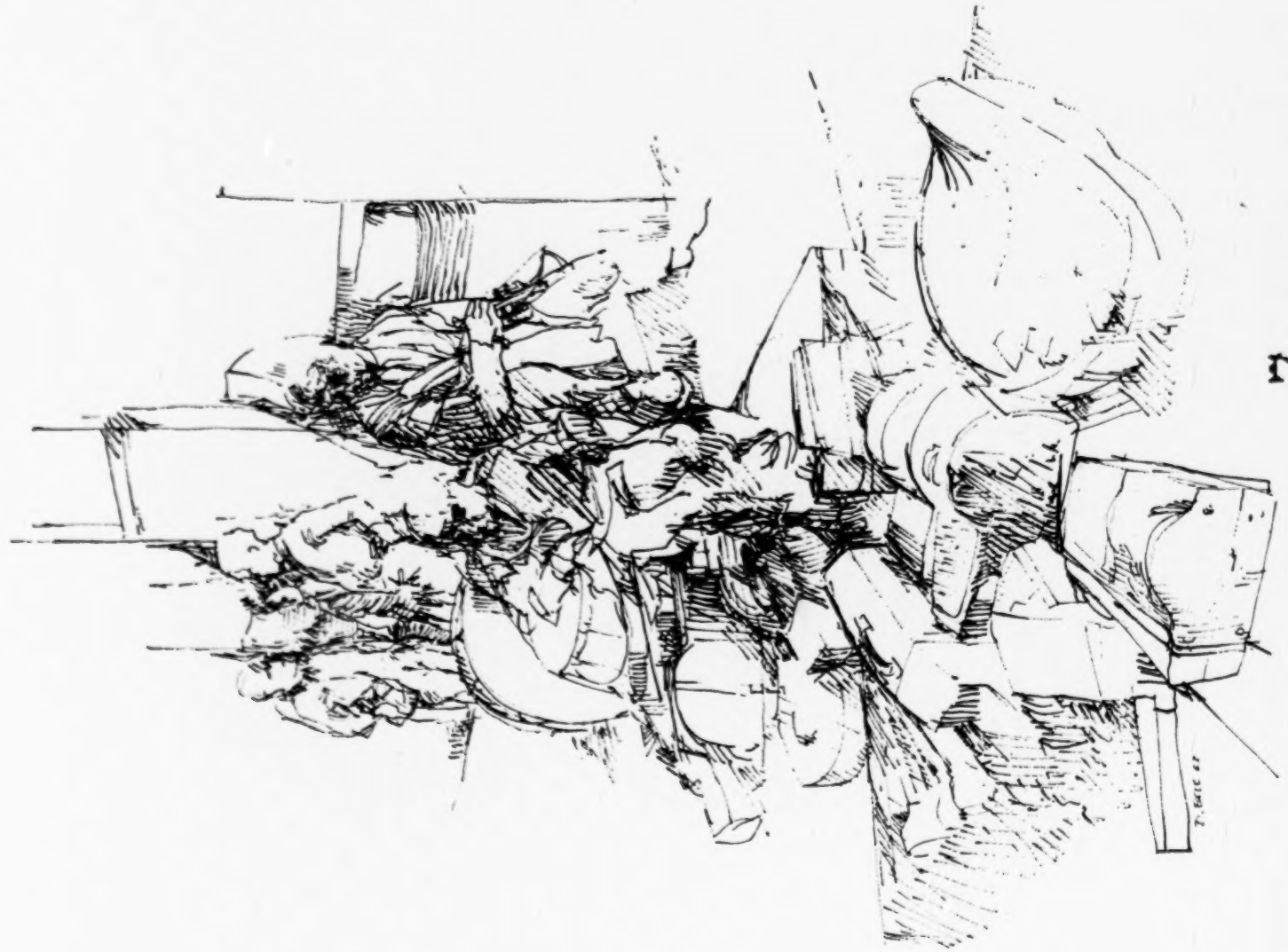
Likewise, we are most appreciative of the outstanding work of the Indiana Music Educators Association Curriculum Study Committee in preparing the earlier parent publication, *Music Education in Indiana*. Thurber H. Madison served as chairman of the committee.

The value of an idea is measured by the extent to which it assists educators in functioning more proficiently and students in learning more effectively. Any bulletin, guide or plan of action is only as good as the use made of it. It is our intent that these guidelines to minimum essentials in music education receive state-wide implementation. The Office of the Superintendent of Public Instruction stands in support of this and other endeavors of music educators as they seek to bring quality experiences in music to the students of Indiana schools.

RICHARD D. WELLS
State Superintendent
of Public Instruction

James T. White
State Music Consultant

Robert H. Uplinger, Director
Division of Curriculum



# THE STORY OF AN IDEA

This guide is the result of much serious thinking by many Indiana music educators who represent all phases of music education in the state. It was initiated by a small committee officially appointed in 1959 by the Executive Committee of the Indiana Music Educators Association. A full statement of intent appeared in the *Indiana Musicator* in the November-December 1959 issue, followed by a public discussion of the state-wide plan at the annual meeting of the IMEA in November of 1959. Willing workers quickly responded to the invitation to set the project in motion. Further public meetings were held at the 1961 convention of the Association at which time plans were laid for regional conferences on curriculum throughout the early part of 1961. Conferences were subsequently held at Elkhart, Evansville, Fort Wayne, Indianapolis, LaPorte and Terre Haute with an estimated attendance of well over three hundred prominent music educators from both public schools and colleges. A general session was devoted to the project at the Indianapolis convention of the Indiana State Teachers Association in the fall of 1961.

From these meetings came ideas and convictions as to the nature of the music curricula in the schools. These had to be organized into a single body of recommendations and, in the process, the number of workers increased greatly over the small committee originally appointed. The boundaries of authority of the small committee were quickly forgotten in the earnest cooperative effort which followed. This wider democratic participation helped make this report truly representative of the whole body of music educators in the state.

Those helping in the final writing participated first in a general editorial meeting, then worked on various assignments individually. They met at subsequent times to refine and clarify content and meaning. In these efforts the following persons from the public schools should be gratefully recognized: Freeman Burkhalter, Robert Carr, John Davies, Clarence Hendrickson, Arthur Hill, Jr.,

Grace McCutchen, Don Neuen, Margaret Piety, Robert Shambaugh, Thelma Sines, Marilyn Smiley, George Thompson and Thelma Wilcox.

Special thanks go to Elaine Bonnie, Stephen E. Busch, William Casey, Richard Dunham, Arthur Motycka, Martha Pearman and Candace Ramsey from the demonstration schools of Ball State and Indiana Universities.

Invaluable help from college music departments came from Edwin Baker, James Barnes, John Colbert, Robert Hargreaves, Arthur D. Hill, Dorothy Kelley, Newell Long, Margaret Shepard and Wesley Shepard. Noteworthy help came from graduate students (some from outside the state) who read and evaluated sympathetically, and even wrote certain sections in keeping with the views expressed at previous study sessions of the project. Discussions in graduate classes also aided in the formulation of some ideas. Special thanks are extended to Margaret Haynes, J. Loren Jones, Walter Michels, Jean Rubin, Robert Stoll and Budd Udell from this graduate group.

The graphic design and typography were done under the direction of Ronald Sterkel who is in charge of the graphic design program of the Indiana University Department of Fine Arts. Graduate students enthusiastically assisting in this project were Donald Bell, Paul Bruner, Phil Hamilton, Donald Skinner and Lutfy Zaky. Creative work was done by the artists only after much thoughtful deliberation of the spirit and content of this report.

Recognition is made of the splendid administrative help and support of Charles Henzie and Cecil Deardorff who, throughout their presidencies of the IMEA during this period, helped put the resources of the Association behind the project. Sincere thanks are due Arthur D. Hill. His many ideas, his writing of several important sections, and his ability to synthesize the collective feelings of editorial participants and of the membership at large have had much to do with the success of this Guide.

Finally, the chairman wishes in quite another manner to extend personal appreciation for the many special and individual acts of help and support which cannot adequately be described or acknowledged in public. They are known perhaps chiefly to the chairman and the individuals concerned. To those persons there is but one expression: Thank you most sincerely.

THURBER H. MADISON, Chairman
*Curriculum Study Committee*
*Indiana Music Education Association*

# SUGGESTED USES OF THE GUIDE

This guide has been conceived, prepared and published to help set forth, through a series of recommendations, the nature and conditions of a worthy curriculm in music education in the public schools of Indiana. It is addressed directly to the teachers in the schools, to their administrators, and to members of the lay public who are concerned with the musical education of their children.

In its most basic sense the curriculum is rooted in necessary fundamental philosophical statements of belief and expected outcomes. These are presented in Section I, titled *Fundamental Beliefs and Directions.* Included also in this section are two extended

discussions on the respective roles of performance and listening. Both of these functions are important enough to warrant considerable analysis of the part they play in all of the activities carried on in music education.

The material in Sections 2 and 3 constitute curricular extensions of the basic beliefs and expected outcomes of Section 1. Section 2 on *The Scope of the Music Program* presents a comprehensive and balanced view of all phases of the program as they operate in the elementary, junior high and senior high schools. Section 3 presents two major lines of elective offerings in musical performance, the vocal and the instrumental, as they operate throughout the grades, starting in the upper elementary school.

Section 4, titled *The Administration of the Music Education Program,* is an attempt to provide recommendations on time allotments and scheduling of the various classes and activities throughout all grades. Also considered are school-community relations, rooms and equipment, and desirable characteristics of a qualified music teacher. This summary will be of particular interest to school principals and superintendents.

A short appendix contains a bibliography of recommended readings.

Readers will note that the section on general curriculum (Section 2) and elective performance program (Section 3) cover much the same ground. The difference between the two sections is largely one of treatment. In Section 2 the curriculum is thought of as a coordinated program, with all phases of the general and elective offerings brought into balance in the interests of a comprehensive educational plan. To view the music education program in this way is of utmost benefit to the individual student since he, himself, may participate in more than one of the separate phases of the program. Section 3 presents a continuous sequential program of elective offerings vertically throughout the grades.

This guide bears some resemblance to the yearbook, *Basic Concepts in Music Education,* published as Part I of the 57th Yearbook of the National Society for the Study of Education. The basic ideas in this yearbook are *concepts* considered basic to music education in the schools. This present report, however, not only presents certain fundamental concepts but also specific extensions into the area of curriculum development where theory and practice are considered complementary to each other. Implicit in the thinking of this report is the belief that activity without basic beliefs and directions is wasteful, inefficient, and actually can be detrimental to the best interests of music education. The vast range of possibilities for proliferated activity in music can give rise to an almost uncontrollable program of school and community commitments. This

guide, therefore, is thought of as meeting a need to supply a certain intelligence, direction, and purpose to music education in Indiana.

One aspect has been deliberately played down in this report. This has to do with pedagogical how-to-do-it matters. These are thought of more as belonging to well-taught college curricula and to the many music education clinics and conventions.

If this guide may in any way be considered a product of a dynamic process of creative thought, it, in essence, consisted of two phases. First, unseen and unrecorded, was a process of conceptual *enactment* where ideas were formulated and verified through logic or experience, or both. Secondly, there was the recording in organized verbal form. The authors of this guide confess to many stimulating experiences during its preparation; what they have recorded contains real meaning to them.

How many readers of this guide will find similar or equivalent meaning and professional vitality through its use? It is suggested that each reader can, in his own way, alone or with others, undergo the same dynamics of studying, weighing, and testing. He may come to the same conclusions as the authors of this guide, or he may develop something equally vital. The real purpose of this guide, therefore, is not that it should be read and blindly followed; rather, the intent is that mental and professional activation will result. There is no final answer to the problems of education, nor to music education. Ideally, a curriculum guide should represent the best verbal approximation of desirable dynamic patterns of creative instruction, much like the notes and dynamic markings of a musical score. In the execution of both, a "tuned" and properly educated artist-teacher is required. When better curriculum guides are published, they should, in the opinion of the authors, approximate this ideal function.

THM

FUNDAMENTAL BELIEFS AND DIRECTIONS

# WHY MUSIC IN OUR SCHOOLS?

Art, like science, is an instrument for comprehending the world and for communicating that comprehension. Its field of interest is what has been called the "inner environment" of man, its field of operation is man's reaction to his world, and its products most often are expressions of man's surprise and delight in observing the lovely and wonderful things in his world. Art involves man's aesthetic urges and capacities.

Music, along with the other fine arts and imaginative literature, should be in today's school curriculum because the well educated prson must have (1) knowledge of the products of our artistic heritage that mark the history of our aesthetic wonder and delight and (2) opportunity to develop aesthetic sensitivity to the highest degree commensurate with his potential.

Music is a highly social art. Many students, having developed certain skills, find group participation in the study and performance of good musical literature to be richly rewarding. Self-realization and individual excellence develop through such experiences.

Music demands a three-way involvement of creator, recreator, and listener which carries its communicative utterances widely and deeply into the community. Given excellence in skill and understanding, the pupil-performer finds himself placed at the center of a communicative transmission of the product of a creative mind to receptive listeners. Thus, excellence becomes both individually and socially relevant.

Music is the most abstract of the arts. In addition to such qualities as feeling on the part of the student, there is need for his intellectual understanding of the forms or structural patterns which carry the feeling of the music. Music then becomes a part of the overall intellectual growth of students.

The musical compositions of our best composers must be included among man's best possessions. At the same time, music through which the group asserts in symbolic form, "We are one people" often is employed in public ceremonies. Indeed, the arts are probably the prime means whereby the young are taught how they ought to *feel* about the ideas and ideals of the people.

Music quite obviously has high post-school values for the individual if taught with this in mind. Those who maintain their performance skills after leaving school may find rich recreational values in musical performance. Others, unable to maintain their technical skills, may find concert attendance, record collecting, and further study a rich enhancement of daily living and a source for emotional release.

Music has aesthetic, intellectual, and recreational value. As a purveyor of excellence in artistry and as a vehicle for the expression of social and cultural ideals and aspirations, music deserves commensurate emphasis in the curriculum.

## MUSIC IN GENERAL EDUCATION

It is recommended that the outcomes of both required and elective offerings listed in this section be regarded as phases of the general pattern of music education in the schools. The guide assumes that each student is permitted to elect certain school offerings to constitute *his* pattern of general education.

**I. Fundamental goals for all students.** From the state-required music program in Indiana schools every student should be afforded the opportunity to develop for himself the following *intellectual, technical, aesthetic, and social goals.* These goals, expressed in terms

of qualities desired, represent a basic minimum for non-performers and performers alike. It is assumed that the school shall attempt to achieve as much depth in these skills and understandings as the resources of the school and community will permit.

A. *Intellectual* goals include:
   1. Awareness of the logical organization of serious music
   2. Ability to listen attentively and to follow with understanding the unfolding of a musical work
   3. Ability to appreciate good standards of musical performance
   4. Ability to appreciate good artistic principles such as unity and coherence, variety and contrast, structural balance and architecture
   5. Respect for the quality of mind of the creative artists, whether composer or performer

B. *Technical* goals include:
   1. Ability to use the singing voice as a means of self-expression
   2. Ability to read musical notation and to use such ability in group and community singing
   3. Ability to make music on instruments, either as exploration or in more extended study

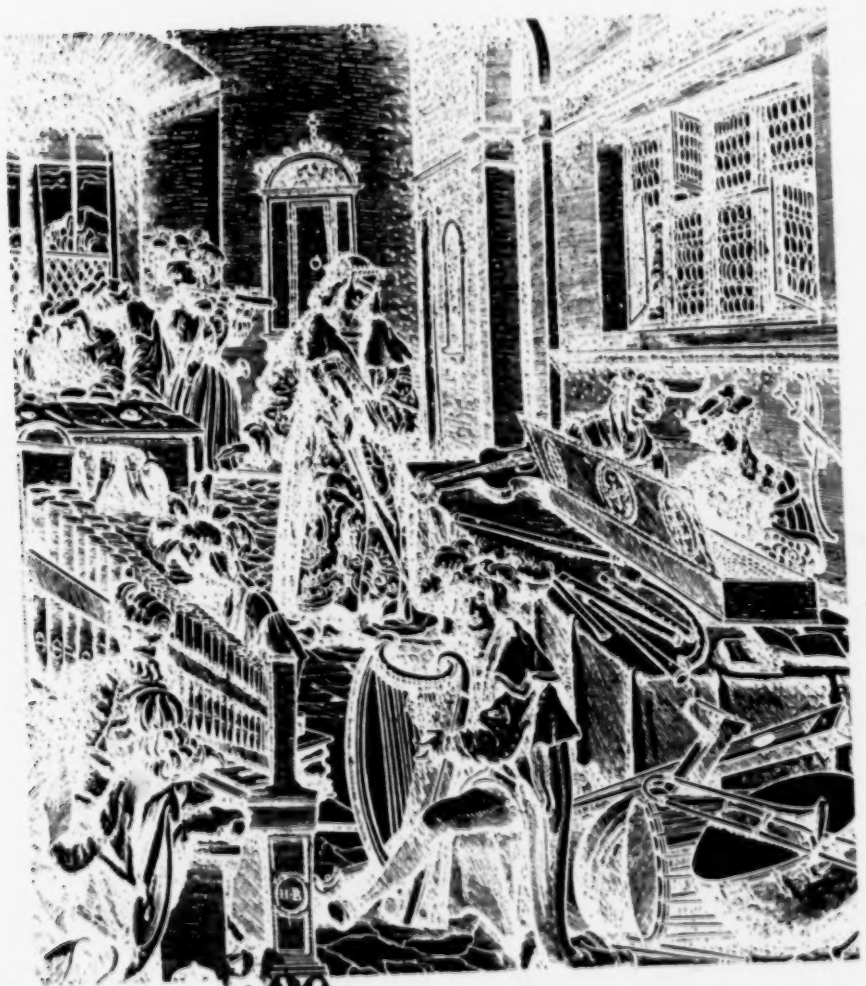
C. *Aesthetic* goals include:
   1. Sharpened sense of beauty in sound
   2. Awareness of and growing response to those products of our artistic heritage which mark the history of man's aesthetic wonder and delight

D. *Social* goals include:
   1. Recognition of the social qualities of music, leading to enjoyable association with people of like interests in listening to or making music
   2. Consciousness of the aesthetic and cultural values in one's community
   3. Awareness of the contributions which the artists of America and of other countries have made to one's own enjoyment and the cultural enjoyment of all people
   4. Sense of belonging by student participants and feeling of identification with a successful performing group

**II. Fundamental goals for the elective music program.** From the elective music program in Indiana schools every student who has the interest and capacity to play an instrument, to sing in the formal musical organizations, or to study its theory and history should have the opportunity to develop for himself the following intellectual, technical, aesthetic and social values and abilities *in addition* to those already listed as basic.

A. *Intellectual behaviors* indicative of self-realization should include:

1. Good study-practice habits
2. Systematization of tasks
3. Persistence in the carrying out of tasks
4. Ability to work independently
5. Power to adjust learning methods to the nature of the task
6. Capacity to apply what has been learned to new tasks of a similar type
7. Pride in workmanship, in technical accuracy, and in musicianship
8. Comprehension of the choral or instrumental score
9. Recognition of the styles of composers and periods



B. Indications of growth in *technical skills* should include:
   1. Control of tone
   2. Control of intonation
   3. Shaping of phrases through control of attack, intensity, and release
   4. Control of dynamics
   5. Skill in coordinating action patterns in performance
   6. Recognizing and projecting the structural and expressive intentions of the composer

C. Responses indicative of growth in *aesthetic perceptiveness* should include:
   1. Striving for and finding delight in beauty of tone and accuracy of intonation
   2. Well-developed capacity to observe and to respond to intentions implicit in the music
   3. Inclination towards interpretive thought
   4. Drive to discover and to have respect for the artistic qualities which are present in the best and the most significant works of musical literature

D. Evidence of developing *social insights* should include:
   1. Recognition of the need to offer one's best for the common good, realizing that the help of all is needed to make the activity complete
   2. Taking pride in presenting to the school and community good music well performed
   3. Taking pride in participating in ceremonial and other worthy activities which serve the school and community as a whole

From the elective program in the secondary schools of Indiana every student, who has the interest or need, should be afforded the opportunity to develop functional understanding of musical theory, broad knowledge of significant musical literature, and an historical perspective of the art. This phase of the program should be distinct from, but may be supplementary to, the technique and performance-dominated program implied above. The broad purpose of this phase of the music program shall be the development of a worthy appreciation of music.

The goals of all formal study of music theory, literature, and history of music should include the intellectual and aesthetic outcomes listed above under the elective program.

## THE ROLE OF PERFORMANCE IN MUSIC EDUCATION

Musical performance is an act of re-creation of something already conceived and notated. In a few cases composer and recreator are one, but in most cases they are not. Performance usually stands at the middle of a social process in which the products of the musical mind of the composer are interpreted by the performer and perceived by the listener.

Preparation for peformance involves (1) search by a musical mind into music notation for the composer's intentions, (2) the selection of appropriate technics or articulative devices, (3) the fusing of these techniques into articulative action patterns, and (4) the organization of all elements into a structural entity which becomes

the performer's best expression of the composer's musical thought. The process of re-creating music is, then, similar to that of preparing and presenting a dramatic work. Music, of course, uses not a verbal language but one based on rhythmic structures.

Both a musical mind—one possessed of broad musical knowledge and understandings—and technical skills in voice or on an instrument are needed for musical performance. The musical culture of the West has reached a high state of advancement. Its standards of technical performance and the level of the structural and expressive content of its music are both quite advanced. An effective grasp of the art of music and its performance requires musical sensitivity, muscularity, intellect, and an extended period of sustained practice for the maturation of skills, knowledge, and understandings.

Every culture has created its own music, has developed its own techniques of playing and singing, and has devised ways of transmitting its techniques and materials of music, along with its standards and tastes, to each new generation. The culture of today is no exception. In America during the nineteenth century the school accepted singing as an obligation. Early in the twentieth century it assumed responsibility for the playing of instruments.

The musical needs and abilities of individuals vary widely. An irreducible mimimum of desirable achievement would seem to be the ability to sing readily the simple songs which are part of our common culture and the power to listen attentively and critically to certain socially determined levels of music as they are performed. For many individuals this would not be enough. These people have a need to deal directly with the problems of personally performing more demanding music. Most of this group may be designated as amateur participants in music making. A third and smaller group will include the highly talented on whom society will depend for the finest expression and interpretation of its master works of music.

The program of the public school in musical performance for its students should clearly reflect all three levels of needs. A program of basic or general music is assigned to grades one through eight and should be required of all. Singing is central to such instruction. Around such singing are grouped a number of other musical experiences which help establish a basis for critical listening and a foundation upon which those who have need for more extended musical education may develop advanced skills and insights.

The school assigns to an *elective* program of musical performance and study the development of the more exacting techniques and the deeper and broader musicianship which is needed for singing more serious or demanding choral music and for playing good band or orchestra literature. This program is assigned largely

to the secondary school but, in the case of instruments, requires a program of technical preparation which usually begins at the fifth grade and supplements continuing experiences in basic or general music. The performance program is designed for those students whose interests and capacities would seem to justify a higher order of performance experience than a basic music program can provide. However, early technical experiences are no substitute for the musicianship studies which should dominate the upper ranges of musical course work.

The degree of selectivity in the elective performance program varies among schools, but it is fairly safe to state that about 30 percent of the student group (drawn largely from the better academic students of the school) is enrolled. Limiting admittance to this program to the highly talented is held by almost all schools to be undemocratic. However, today's standards of performance have elevated the goals of elective performance, and the student who displays little sensitivity and has low muscular coordination and motility tends to find the goals beyond his powers. This restriction probably will remain as long as the school builds its performance program around band, choir, and orchestra and society holds to its high standards of performance. Some educators believe that the schools must now accept responsibility for developing a performance program for a second group of students, one which utilizes social instruments and encourages the creation of folk-type musical materials.

The directives of society to the school for its elective program of musical performance would seem to be (1) teach those instrumental and vocal skills which are commensurate with the performance standards of today's western musical culture but appropriate to the maturation level of secondary school students, (2) develop those musical insights and understandings which permit the student to have a rewarding experience from the study of good musical literature, and (3) provide experience with a range of literature sufficiently broad to permit the development of an awareness and appreciation of the world of musical literature.

Two broad cultural forces that impinge upon the school and affect the materials used in both the general and the elective programs are a contemporary mass musical culture and an elite musical culture. It would seem that school music materials should be drawn from the best products of both types of culture. In any case, the performance program must be dominated by the study of musical literature of high quality, and the overriding purpose of the program shall always be to develop the aesthetic potential of the student.

Both society and the school seem to believe it self-evident that active performance experience will develop the aesthetic powers of the participating student. It is reasonably clear that the majority of

adults who ally themselves with the musical forces of the community have been involved in musical performance during their years of formal education although there are outstanding allies who have not.

How efficient *is* performance in the development of musical insights? Does the acquisition of technical skills assure the development of musicianship? Are desirable degrees of taste and discrimination natural outgrowths of playing or singing experiences? Will a broad and functional grasp of music develop naturally from performance? These are questions for which answers, only now, are being developed.

One view held by many music educators is that extensive creative and re-creative experiences with an art, as indeed with most fields of study, are needed as a base for the development of a functional and integrated grasp of the art. Another view held by music educators is that extensive experiences with music and its reproduction must be followed by an intensive study of the art on an *historical* basis. This view clearly implies that a thorough music history and literature course, obviously at the senior year of high school, is needed if the real musical and aesthetic needs of the performing student are to be satisfied.

Still another view is that a carefully designed program, revealing ever new and fresh insights into the structural and expressive elements of music, must be carried on as an integral part of the

performance program. From this last view the implications are clear. The performance program, to be successful in the attainment of the three major goals stated above, must (1) be literature dominated, (2) be so designed as to reveal musical principles on ever new levels, and (3) lead to broad generalizations which are tested in new and expanding experiences with literature.

All music educators tend to agree that a well-balanced approach to these three basic aims is necessary. And there is growing awareness by music teachers that insights which involve materials drawn from music theory and history, combined with those which come from elements inherent in the music being studied, are needed for successful authentic performance experiences. It is possible that the greatest of all gains would come from a combination of these two sets of sources.

During the current century music educators and the schools have been employing and authorizing, sometimes with questionable judgment, a rather wide range of public appearances of the music performance groups. Many of these activities are for the purpose of enhancing in some way activities not solely concerned with the enjoyment of music *per se*. The literature performed is usually restricted to kinds of music appropriate only for the occasions and does not contribute satisfactorily to a rounded musical education of the performers.

Nevertheless, performing groups can and must give reasonable and willing support to the ceremonial and social life of the school, the larger community, the state, and nation. *However, the thoughtless and sometimes willful expansion of this function to include many casual community events is sheer exploitation of student performers.* Although the performing groups, the band in particular, have real value in unifying the school itself and the school with the community, the use of any musical performing group as a major arm of the public relations program of the school leads to serious digression from the educational aims of a balanced music education program. The music which the performing groups should study should include the best products of both mass culture and elite culture. It does not follow that, because the school performing groups perform some of the products of American mass culture, they should become casual and superficial entertainers of students or community. This, too, invariably debases the program.

The member of a performing group must subject himself to strong self-discipline. He will demonstrate, alternately, willing subordination and dominant leadership in the expression of the composer's intention. Thus, worthy social purposes are served by performance. It does not mean, however, that frequent musical performances by the individual or group in the school or community is implied under social aims. If such performance is unregulated and unselective and subject to the whims of a thoughtless

community, enervation of the breadth and depth of a worthy educational program results.

From this it follows that administration and staff must bring even legitimate public performance activities into commensurate balance with the basic purpose of the music education program. This basic purpose is the *aesthetic education* of a broad group of students through deep and varied experience with musical literature of worth. Educationally, the truly basic role of *performance* is as a *means* toward the aesthetic and musical development of the individual. In this process a program of public music performance of a selective and regulated nature becomes a necessity. These performances may, indeed, serve certain *ends* desired by the school and community. However, these ends are not the primary justification for a music program in the school although many thoughtless and uninformed individuals think otherwise. Whenever these public performances serve the ends of aesthetic education, they should not only be permitted, but encouraged. They should be the means to other ends if they are to be a part of American public education because American citizens expect their schools and organizations to be a medium for the educational development of their children, not an instrument for public relations or public entertainment.

## THE ROLE OF LISTENING IN MUSIC EDUCATION

Listening is such an omnipresent part of all musical experience that it is often overlooked as a discipline in itself with techniques possibly even more demanding than the techniques of musical performance. A number of views and attitudes toward listening, quite valid in certain contexts, tend to lessen its importance in the over-all music curriculum. Because of the intangibility of listening, obtaining reliable evidence of good and poor listening is difficult; thus, there is a tendency either to neglect it as a prime objective of instruction or to fail to design any comprehensive educational plan to develop its many facets.

For the serious student of music, *ear training* is a substitute term. Here it is taught largely as a means toward the fulfillment of

*other* tasks in musical development. Listening as an end in itself seems not to be an objective for the student with major interests in music at any academic level. Here the term *listening* appears to be non-academic, a kind of pastime one indulges in after serious study is completed. Moreover, for the amateur and lay listener the prevailing attitude often is that "listening" is such a personal and subjective affair that it is almost an invasion and infringement of his aesthetic prerogatives to try to help him formulate (much less evaluate) any systematic approach to his listening habits.

The preceding statements are not intended to be argumentative. Each of these views on listening has some truth in it. However, when any one of them becomes the sole basis for a listening program, only limited kinds of listening skills are developed. The role of listening throughout the total range of musical experiences becomes correspondingly lessened. The purpose of this discussion is to help point out the various *roles* which listening can play throughout all musical experience. Questions dealing with the pedagogy and methodology of teaching listening cannot be fully determined until these roles of listening are more clearly identified; consequently, how-to-do-it matters are not the primary concern of this discussion.

Prior to discussing the actual role of listening, two matters need partial clarification: first, the basic nature of music and the musical experience itself, and second, the character of the listening process as it lends vitality and meaning to the musical experience.

The nature of music may be discussed from several points of view. One can point out its many styles and periods and also the various means whereby music is produced. A social description of its various functions in our culture could be offered. Perhaps a more basic view is to suggest that music is one of the means whereby man perceives his environment and then gives expression to his feelings related to these perceptions. To say this is to admit that man is unique in his ability to express himself through both non-verbal and verbal means. These non-verbal means of expression represent significant extensions and proliferations of his verbal utterance. These extensions are aesthetic in nature. The music which man composes and listens to constitutes one vehicle for articulating and conveying his feelings and insights. Music, therefore, *is* communication. What is communicated is meaning, in this case musical meaning. Man's emotions, consequently, can become truly objectified in the musical works he composes because they are given substance through musical form and structure. His powers of aesthetic expression become more articulate as his control over these artistic forms becomes greater. But it is only through the education of his listening responses that the wealth of these aesthetic meanings in music may be perceived.

What are some of the characteristics which effective listening responses can have? To acknowledge them as "responses" is to suggest that something is aroused in the consciousness of the one who hears music. It is psychological action, now unrelated to that of the performer, involving *attention* and may be operative at either the conscious or the sub-conscious level. It can, furthermore, be a response which is *selective* in nature. It can also be an act involving *discrimination,* not only perceptive discrimination between the parts and the whole of a piece of music, but also a value-judgment whereby one distinguishes between what is good and poor. The listening response can be also a *cumulative* one whereby each new listening experience is added to the storehouse of the listener's prior experiences in listening to music. It is a *variable* response which permits the listener to react differently on different occasions and through different mind sets. It can be a *modifiable* response in that habits of musical listening can be altered and augmented through the rehearing of music. Finally, it can be a response of a *cultural* nature enabling the listener to attach cultural meanings of a non-musical and referential nature to his listening experiences.

One can listen to music in two different ways. There is an "inner" listening whereby, through appropriate mental imagery, one hears music without a corresponding physical sound. Inner listening is perhaps best developed in either the composer or the performer, each of whom must be able to listen to the music he would either compose or perform. But composers and performers as well as many non-performers, when listening is their sole activity, can also listen with the inner ear to music previously heard.

Conventional listening, or one may call it "outer" hearing, involves responses to the actual sounds of music as they are performed. This listening may involve music previously heard or music which is new to the listener, but there should be the same careful *attention* to the patterns of musical thought engaged in by the composer or performer. Therefore, listening may be viewed as the one indispensable feature of all musical experience. It starts with the inception of music through inner listening by the composer, proceeds to its re-creation by the performer (who uses a process of both "inner" and "outer" hearing), and ends with its ultimate understanding through "outer" hearing by musically literate persons.

It remains, now, to ascertain the different roles which listening may play in man's diverse musical activities. If there are different roles, it follows that different kinds of musical attention exist. If they do exist, they exist as preceptual skills. If listening plays such different roles in music education, listening is a many-sided skill, each aspect of which functions differently according to the musical task or activity being pursued. If these suppositions hold

true (and there appear to be excellent reasons for assuming that they do), then the music educator has the serious responsibility of determining from the total of all listening skills those which each student should learn, according to his present and future requirements and potentialities. *Listening skills, if they be this varied, should be as carefully selected and taught as are the skills of musical performance.*

There is no suggestion in the following analyses of listening skills that these kinds of listening occur in their pure state. Experience of any kind occurs with assorted components and in differing proportions of each component. Listening as a human experience is no different.

Listening may be engaged in for its own sake or it may be for a definite purpose. That is to say, it can be predominantly an end in itself or a means toward other ends. The listening which is its own end takes place when there is sheer contemplation and earnest attention to the intrinsic meaning of the music. These occasions constitute terminal experiences and largely have no further reference. *They are ends in themselves.* This kind of listening is undoubtedly the highest form of listening, the very essence of the musical experience in the life of man. The range of such terminal listening experiences is tremendous indeed, the variety of which will be suggested later in this discussion.

A second general kind of listening is engaged in for the purpose of furthering musical skills, such as performance, or toward the development of higher levels of listening itself. These may be the activities of the serious performer. He may listen to his own tone to see if it coincides with his own imagery of what a good tone should be, or he may listen to the details of his interpretation in order to improve upon it. Performers and non-performers alike can listen *analytically* to music so that later they might listen to it *synthetically* for the purpose of appreciating its over-all plan. These and many other purposeful listening activities of a similar nature and intent are *means,* having ends other than themselves.

There is also a third general kind of listening which is referential in character; that is, there are meanings involved which are external to the music itself, over and above what musical meanings exist. One difficulty with this sort of associative listening is that the uncritical listener succumbs to a kind of fanciful and subjective imagery which prevents him from developing meanings of a more basic nature from the music itself. However, there are functional and formal occasions in our society which can be aesthetically strengthened through music. The religious, patriotic, and recreational observances of our culture are examples of this kind of associative listening; and the music employed may be thought of, sociologically, as institutional music. There are also the many social

occasions, from gracious dining to carrying out business projects, which can be made more enjoyable through the use of music. There is also listening as "prescribed" by the physician as musical therapy, where listening can become a part of the healing process. Music in industry is also music "prescribed" for a definite purpose. But listening to music functionally, no matter how effectual it may be is not considered the *primary* source of musical meaning. For this reason the discussion turns, again, to the topic of listening as its own end.

*Listening as listening*

It was suggested that abstract listening as an end in itself constitutes the highest form of musical experience. It is quite possible to suppose that, if such a primary function did not exist, much less music would have been written. One can say this because the history of music throughout the centuries is a history of the development of more and more highly articulated forms of musical thought by composers with creative instincts. Children and adults of all ages are capable of listening to "pure music" if they have been educated to the fact that music can be listened to for itself. All that is needed is to have had some experience and, very likely, some help in perceiving certain tonal and rhythmic relationships inherent in the music. Some may develop this kind of listening through experiences in musical performance. Others may develop it without performance, much to the puzzlement of some performers. Some may learn relatively early in their musical lives to listen to music structurally and cognitively; for others this development comes at a later time. Performance, depending on how it is studied, may either sharpen this kind of listening or obliterate it almost entirely when attention is diverted to technic alone. Depending upon what one is "set" to listen for, in successive hearings of the same selection he may be made aware of its lush tonal qualities, its rhythms, its melodies, or its over-all form or structure. The musical selection which affords upon repeated hearings the greatest number of varied listening experiences is, by that token, great and worthwhile music.

Many listeners feel that familiarity with a selected repertoire of musical literature is the basis for a lifetime of listening enjoyment. When this becomes the basis for enjoyment the listener is quite apt to limit his appreciation to those musical works with which he is familiar. Under such conditions music of an unfamiliar nature or music which differs from one's *favorites* has little chance of being accepted or enjoyed. But when the essential plan or structure of different styles of music of different periods become known, the listener may have a carry-over to other kinds of music. When he can listen in this manner, additional worlds of music are open to his enjoyment.

*Listening for ends other than itself*

Certain kinds of listening can serve as a means to further development and growth in music. The role which listening can play in the development of performing skills should be apparent to the teacher, and this possibility must be impressed upon the young performer. Through directed listening to his own efforts and those of others he employs both "inner" and "outer" hearing. He learns to conceive mentally the elements of good tone quality, musical phrasing, and dynamics. He learns to hear what is good before he plays it himself, and he learns to differentiate between his image of the good and what he produces himself—in other words, he learns to be self-critical through the process of listening.

Less thought of, however, is analytical listening and attention to the parts of a musical composition as they relate to the whole. There seems to be an erroneous conception that analysis tends to destroy over-all appreciation of the whole composition and detracts from pure enjoyment. Yet we know that no conception of the whole is complete unless there is an awareness of the parts, for it is knowledge of the interrelated parts which helps provide us with a basis for appreciation of the whole. Careful analytical listening undergone as musical discipline becomes the means to a more perfect synthesis in the enjoyment of music, and this kind of discipline needs to be taught as a definite part of the music education program.

*Associative and referential listening*

Associative or referential listening can and does take place quite often in connection with so-called pure listening. Two interpretations of the term *referential* may be made. The first is that musical meanings may include many kinds of human feelings which the composer with insight (and also the performer) may incorporate in the music. For those subscribing to this belief there is the thought that through undergoing "heroic" or deeply emotional experiences one begins to preceive similar qualities in music. The reverse also can happen, according to this view, where the capacity for deep aesthetic feeling is increased by listening to music embodying these "heroic" or other emotional qualities.

A second kind of meaning to the term *referential* comes from the sheer association which the listener makes either consciously or sub-consciously as his listening experiences accumulate. At its best, such acculturation permits the listener who participates in the many functional and ceremonial occasions in society to enhance his pleasure through the fusion of musical and extra-musical experiences. On these functional and ceremonial occasions music listening is only one component of the total experience. Such musical experience is cognitive only to the extent that attention to the music is fused significantly with other consciousness of the event.

Musical listening under these circumstances might be subconscious in nature and still provide musical meaning at a subliminal level. Indeed, it is possible that "excessive" attention to the music might defeat the very purpose of the occasion. For example, there are those who feel that the music of the church should contribute to the purposes of worship and not call attention to itself. Some kinds of music in the supermarket might cause customers to neglect their purchases. Over-stimulating or depressing music in public or private dining could result in disturbing gastronomic symptoms. Ideally, referential music of this kind should seek perfect fusion of the music with the social or functional setting. If it fulfills this purpose, another role has been added to listening experience in music.

There are also higher levels of referential or associative listening where the referent is given prominence almost equal to that given the music itself. Program music may be made mildly referential through a simple suggestion embodied in a title or be suggestive through thematic material having certain social or extra-musical connotations. Some program music also becomes highly referential, as in the case of specific annotations provided by some composers or when verbal declamation is presented while the music progresses. All vocal music containing words is referential in this sense. There is also that kind of associative listening in production which involves music and one or more of the related fine arts. There is opera which, ideally, calls for a perfect fusion of drama and music and, often, the dance. There is musical comedy involving, as the name implies, music and comedy. There is ballet which, again, should represent a fusion of music and the dance. The consumer in all such cases should learn to fuse his listening with appreciative perception of the other components of the composite art forms.

Perceptive listening, therefore, involves many different kinds of mental attitude, depending upon the purpose or purposes of the listener. The musically educated person can have, as a part of his musical equipment, the capacity to choose from among a number of different listening skills those which serve his purpose at the moment. Music educators might, therefore, develop the concept of *the versatile listener* as a worthy objective for their profession and see that they develop appropriate pedagogical techniques for the realization of this objective.

THE SCOPE OF THE MUSIC PROGRAM

## THE COMPREHENSIVE AND BALANCED CHARACTER OF THE OFFERINGS

Any program for the realization of the aims stated in the section *Beliefs and Directions* must necessarily be a broad one. It must endeavor to attain a wide variety of goals. It must meet divergent student needs. It must reach each age level and suggest appropriate sequences of activity.

In searching for such ends, educators have devised music curricula that are the result of many years of experience, experimentation, study, and evaluation. Present-day educators have endorsed many of the historic practices but have emphasized the developmental nature of learning. It is their thesis that learning consists less in relating or connecting specifics than in redefining total concepts in the light of new insights and increased maturity.[1]

[1] James R. Mursell, "Growth Processes in Music Education" in *Basic Concepts in Music Education, 57th Yearbook of the National Society for the Study of Education,* Chicago: University of Chicago Press, 1958, pp. 140-162 and Jerome S. Bruner, *The Process of Education,* Cambridge: Harvard University Press, 1961.

Applied to music education, such a thesis would indicate that a cyclical or spiral approach to musical instruction is not only satisfactory but desirable in building a curriculum that is meaningful for children. Such an approach would bring the learner into recurring contacts with the same or similar musical material at appropriate intervals in his development. It would suggest that a child's experience with a piece of music at the primary level should be simple but, at the same time, musically satisfying to him. It would indicate that the same piece would be perceived by the intermediate child with a more complete appreciation of the relationship among its parts, and the advanced student might pursue the piece to a mature understanding.

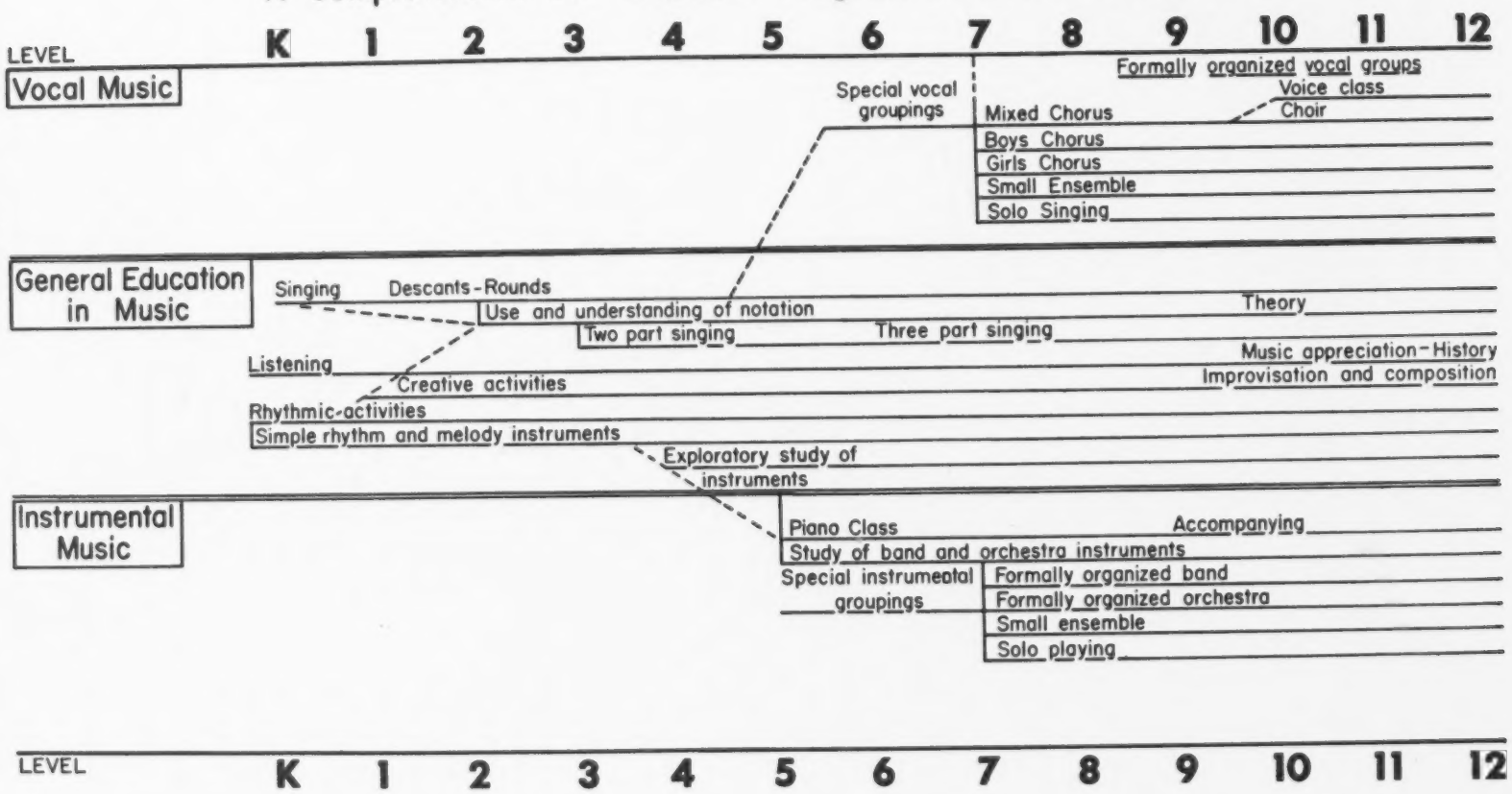
To assure a rich curriculum in music at the elementary level, it is essential to offer a wide variety of opportunities for the child to make music a part of his life. Singing, dancing, listening, and moving to music are important experiences from the beginning days of kindergarten. As the child matures, he is led into broader and more complex contacts with music. He sings in parts and begins to gain insight into the meaning of notation. He plays simple melody instruments and may create music of his own. Through phonograph records, films, and direct experience he observes music functioning in many ways in the world around him.

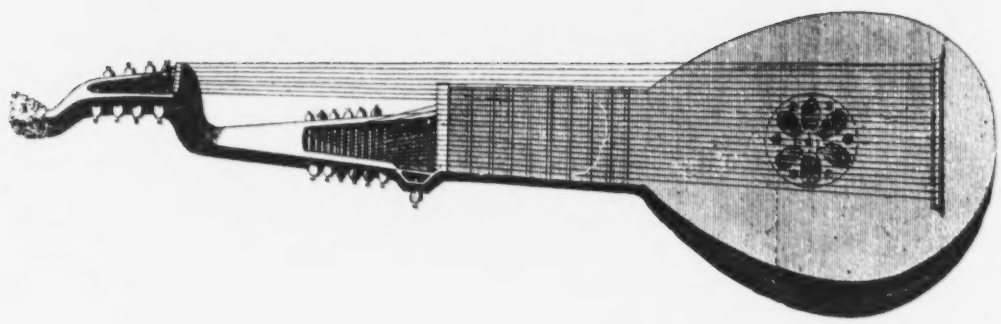
As the student moves into the upper grades and high school, more and more experience must be provided that will demand a continual shaping and reshaping of his musical concepts. His rhythmic feeling needs to take on refinement that will help him build phrases with understanding. He should begin to understand the meaning of singing or playing in tune. High quality experience in orchestra, band, chorus, small ensemble, private study, and classes in music appreciation and theory, as well as concert attendance, should contribute to his broader understanding of carefully selected music literature.

The present guide seeks to emphasize the relationships that exist among the various levels of instruction, and to discuss the problems inherent in operating a comprehensive and balanced music program in the public schools.

The following chart serves as a generalized visual guide for the program to be presented in more detail on subsequent pages.

# A Comprehensive and Balanced Program of Music Education





## THE REQUIRED BASIC CURRICULUM[1]

Music shall be taught in grades one through eight and offered in grades nine through twelve. This is the gist of the rules of the Indiana Commission on General Education concerning music in the public schools.

The requirements for certification and commissioning that relate to music for each of the four classifications of public schools in Indiana[1] vary slightly from one another. The requirements for the certified school state only that "at least one year's work in fine arts shall be offered in grades nine to twelve" and say nothing about music in the elementary school. For the continuous commissioned school the rule is the one at the beginning of this article, and for the first-class commissioned school the rule is essentially the same, that "music shall be taught in all elementary schools and offered in all secondary schools." The standards for a special first-class commissioned school refer to music only indirectly in an introductory paragraph which states that such a school "shall meet all the minimum standards of a first-class commissioned school.... and at least the following additional ones." None of the additions relate directly to music.

Therefore, with the exception of the certified schools (which operate on a yearly certificate, or until they are reinspected), the public schools, in order to be commissioned, must offer music in all grades, but only the children in grades one through eight are required to take it.

[1] For the classification of certified and commissioned schools see The *Administrative Handbook for Indiana Schools*, State of Indiana, Office of the Superintendent of Public Instruction.

Since the twelve years of the school program may be divided between the elementary and secondary schools in two ways (1-6 and 7-12, or 1-8 and 9-12), the terms "elementary" and "secondary" are ambiguous in reference to the seventh and eighth grades. A strict interpretation of certain rules may in some cases suggest that music need not be required in these two grades. However, the intention is that it shall be for in the "Suggested Program of Studies for Seventh, Eighth, and Ninth Grades" the *Administrative Handbook for Indiana Schools* states that "music and art are required in the seventh and eighth grades and offered as electives in the ninth grade in schools having continuous or first-class commissions, and are recommended in these grades for schools holding certified commissions."

To help insure the effective implementation of the basic required music program in grades one through eight, various state commissions regulate such matters as the certification or licensing of music teachers and supervisors, the adoption of graded song books, the allotment of space for music classrooms in new buildings and remodeled old ones, and the allotment of time for music classes. This last item is of particular importance to the required music course.

In the recommended time allotments to the different subject-matter areas, which the *Handbook* says "are representative of best practices," music shares approximately ten per cent of the school time with the following other subjects: art and rhythmic play in grades four, five, and six and art and dramatics in the seventh and eighth grades. This allotment is of necessity somewhat general. In actual practice the elementary general music classes can be scheduled for a minimum of about twenty minutes a day or one hundred minutes a week; in the seventh and eighth grades this minimum is somewhat greater.

The rules and recommendations of the educational commissions of Indiana have little to do with the actual content of the music courses children are required to take and the methods by which music is to be taught. These rules are, in fact, admirable in the freedom they allow for the growth of the creative art of music and for the absence of inhibitions and hindrances to the imaginative development of a vital music program. Nevertheless, suggestions on such matters as a desirable content for required music courses and the most effective sequence of musical experiences for children may be of value to those who have an interest in music in public schools and those who teach it. To provide information of this nature not only as it affects the required courses, but as it relates to the elective offerings of the secondary schools as well, is one of the purposes of the present report.

## THE CURRICULUM IN THE ELEMENTARY SCHOOL

Music in the elementary school should be concerned with the child's "growing up with music." A living acquaintance with worthwhile music can provide a strong, vital force in his life and, if it is to be effective in these respects, it will require exacting and responsible planning and teaching. It is the function of the music program in the school not only to transmit to the child the musical heritage of our culture, but also to reveal to him the subtle, hidden values of this music.

A well-integrated program at the elementary school level should provide for each child a wealth of vital musical experiences. There should be sustaining emphasis on response to music. These responses may be intellectual or emotional or both; in any case, the total program should include experiences that will allow the child to develop and refine his musical responses.

Musical experiences occur through listening, singing, playing instruments, moving creatively, and creating music spontaneously. The child must be led to an awareness of musical elements, first, by experience with sound and, later, by recognition of what constitutes these elements.

Each child should have opportunities to learn about music. The elementary school must be prepared to accept the challenge of developing and, in many cases, beginning the child's musical life. Following are specific experiences which should be guaranteed each child:

1. Discovery and development of singing voice
2. Instrument recognition by sight and sound
3. Discovery of musical structure or form
4. Development of ability to be expressive in singing, playing, and moving to music
5. Recognition of symbols that represent musical sound
6. Functional use of score
7. Development of a wide repertoire of both heritage and art songs
8. Introduction to the world's great music and composers as well as to music of many styles, background, and cultures
9. Experience with a wide variety of musical media

Materials necessary to carry out this program are:

I. *Basic song series*
   - A. Records that accompany series
   - B. Teacher's guides
   - C. Books for each child

II. *Supplementary books*
   - A. Single copies of song books from which songs may be taught by rote
   - B. Books about musical subjects for children
   - C. Resource books for the teachers

III. *Recorded materials*
   - A. Phonographs
   - B. Basic record library
     1. Musical stories
     2. Music for creative movement
     3. Music for intensive listening
   - C. Records that accompany basic series

# A Suggested Schedule of Activities for an Elementary School Music Program

| Grade | Singing | Playing Instruments | Seeing Visual Elements of Music | Listening | Moving to Music | Creating and Improvising |
|---|---|---|---|---|---|---|
| K | Rote Songs {Folk / Composed}<br>Matching Tones<br>Singing Games<br>Singing alone, if willing, or in small groups | Rhythm Instruments | Observing teacher's hand signs for high and low pitch | Awareness of<br>Soft-Loud; Long-Short<br>High-Low; Gay-Sad<br>Vocal-Instrumental<br>Solo-Ensemble<br>Repetition-Contrast | Walking, Running, Skipping<br>Free rhythm activity<br>Games and dances<br>Pantomiming or Dramatizing songs | Original chants, tunes, words (jingles and couplets), dances, movements, stories, plays, rhythm instrument accompaniments |
| 1 | | Melody Instruments<br>Bells, Psaltery, Xylophone, Keyboard | Observing sign for duration {Long —— / Short —}<br>Simple Song Books | Performances by older children and community groups as well as recordings and other media | | Original melodies on bells, psaltery and xylophone |
| 2 | Conscious listening for and producing beautiful singing tones | Harmony Instruments<br>Autoharp | Song Books<br>Observing staff-notation of pitch and duration | Identifying Instruments<br>Aurally<br>Visually | Coordinating movement patterns to phrases and figures of music | Determining numbers or syllables for original tunes |
| 3 | Descants<br>Rounds<br>Cadences | Ukelele, Guitar, Banjo, Viols | Distinguishing between steps and skips, and long (white d) and short (black d) notes | Distinguishing between duple and triple meter | | Observing and helping teacher notate original songs on staff |
| 4 | 2-part Songs | Class Piano<br>Flute-like Instruments<br>Recorder | Reading Music<br>Meter Key Notation of rhythm | Recognizing melodic and harmonic interval | More complex folk dances | Writing original exercises and pieces for their own instruments |
| 5 | Canons and Catches | Band and Orchestra | | Musical forms: from AB and ABA to minuet and trio, rondo and variations, also imitation and fugue types | Rhythmic pantomimes involving large and small groups | Improvising tunes over chord patterns (Autoharp, Tone Bells)<br>Finding chords for familiar songs |
| 6 | 3-part Songs | Small Ensemble | Interval | Identifying primary chords (I, IV, V, V$_7$) | | Composing music for functional activities such as plays |

IV. *Classroom instruments*
- A. Piano
- B. Autoharp
- C. Bells
- D. Fretted instruments (ukele, guitar, banjo viols)
- E. Song flutes, recorders
- F. Percussion instruments

V. *Audio-Visual Aids*
- A. Films and filmstrips (available on rental)
- B. Bulletin board materials
- C. Charts

Teaching the suggested program requires the cooperative efforts of classroom teacher, music specialists, and school administrators. One must recognize differences in communities; each has its own musical background, needs, and problems. Serious thought should be given the task of scheduling so that the most efficient use of the specialist's time may be made. In situations where there is no specialist, or where the specialist has insufficient time to reach each classroom adequately, it is clearly the responsibility of the administration to confer with specialists and classroom teachers in arranging a program that assures each child every possible opportunity for rich musical experiences. At all times the growth of the child must be the first consideration.

The ideal of having a music teacher teaching music in every elementary school and assisted by the classroom teacher is the goal toward which all schools should strive. In many schools today, music is taught solely by the classroom teacher. Until the goal of having all children benefit from direct instruction of special music teachers is achieved, it will be the responsibility of the music specialist to supervise and otherwise aid the classroom teacher in developing the musical growth of children in the elementary schools. The wise classroom teacher recognizes the value of including music as a normal part of the school day and a teacher finds deep reward in sharing musical experiences with children.

It is important to remember that the elementary school is the springboard to future education and for this reason, as well as for meeting immediate needs, the music program should be carefully and thoughtfully planned.

*A suggested schedule of activities for an elementary school music program*

A single set of precise recommendations for musical activities arranged according to grade levels cannot possibly satisfy the widely divergent needs of elementary music education in the

schools. The right kind of program eventually will result in the child's increased musical skills, in his deepening musical understanding, in his improved tastes, in his sensitivity to and recognition of worthwhile music, and in his acquisition of an impelling desire to continue a musical life on his own.

Although the present guide offers a typical chart of suggested musical activities for different grade levels, it should be interpreted freely and not necessarily adhered to as a rigid schedule. In some cases, activities may be introduced earlier than the chart indicates, other activities may be withheld until later, and still others may not be introduced at all.

Attention is called to the choral and instrumental sections of this guide where the foundations for these programs are expected to be laid in the general classroom music program. Certain musical experiences, knowledge, insights, and reading skills essential for the proper initiation of the choral and instrumental programs are listed. These needs, as well as the needs of all non-performing pupils, should be taken into account in planning the elementary music program.

The literature of music education is replete with references to general music classes, both elementary and junior high school, likening them to the main trunk of the music curriculum out of which grow the special activities of the performing groups. In the absence of strong general classroom music programs which benefit both performers and non-performers alike, those responsible for the performance programs must not only teach their special skills, but also must provide their own basic music orientations, including music reading. Such efforts are wasteful and costly and are unnecessary where strong classroom music programs exist.

## THE CURRICULUM IN THE JUNIOR HIGH SCHOOL

Music in the junior high school (grades seven, eight, and nine) should continue the educational and cultural process begun in the elementary music program in basic music and instrumental technique classes.

The junior high school music program should provide (1) an appropriate foundation for using music as a satisfying recreational outlet, (2) an appropriate basis of knowledge and experience for the potential record enthusiast and concert-goer, (3) opportunity to initiate or continue study of voice or a standard band or orchestral instrument, and (4) experience in choral or instrumental ensembles.

The larger junior high school should provide, whenever possible, the following required and elective courses:

*Grades seven and eight*

Required: General Music Classes
Elective: Boys and Girls and Mixed Choruses
Instrumental Classes
Piano Classes
Band (s) and Orchestra (s)

*Grade nine*

Elective: General Music Class
Boys, Girls and Mixed Choruses
Instrumental Classes
Piano Classes
Band and Orchestra
Outside Music Study

The smaller junior high schools should provide as a minimum:

*Grades seven and eight*

Required: General Music Classes
Elective: Boys and Girls Choruses
Instrumental Classes
Band or Orchestra
Outside Music Study

*Grade nine*

Elective: Mixed Chorus
Band or Orchestra
Outside Music Study

It is recommended that general music classes meet two full periods or four half periods weekly. Band, Chorus, and Orchestra should meet not less than three periods weekly.

**The General Music Class**

Since the curriculum in most schools tends to terminate required music instruction with the eighth grade, it is necessary that the general music class in the junior high school constitute an orientation course designed to (1) help the early adolescent see what place music may have in his life, (2) help him decide what further music study he may wish to undertake, and (3) give him the musical skills and understandings needed for the pursuance of such wishes.

General music should provide a widely ranging body of music for singing, playing, and listening; should help the student gain some technical command over the abstract qualities of the art, its materials, its notation, its terminology, and its form schemes; should help him see possibilities in elective choral and instrumental study; and should provide him with aesthetic satisfaction and pleasure during his formative years. At the same time it

should help him build for future musical needs. Above all, it must provide a favorable atmosphere and strong incentive for the development of musical attitudes and tastes.

Studies in general music should be required of all junior high school students. For many schools this means a required *class* in general music. In some schools, this results in a scheduling conflict between a requirement for general music and rehearsals of a performing group. Excusing pupils from general music for participation in vocal or instrumental performance groups is justified only when appropriate studies in general music are in some manner integrated with the performance program. *Directors of performing groups, because of their personal influence and control of the musical literature studied, are often in a better position to effect integrated study of a general music nature than the general music teacher.* But, if the directors do not see fit to do this for any of several legitimate reasons, the administration will have no choice except to require attendance of performers in the general music classes. Many performing organizations are technic-dominated and do not offer balanced music education for their students. It is true that some general music classes are ill-suited for the more experienced music pupils, but this is no reason to deprive them of the opportunity to study music in its broader aspects under better conditions.

The wide range of pupils' musical needs poses critical problems for teachers, course builders, and for those who section general music classes. This wide range exists even without taking the pupils in the performing organizations into consideration. Many pupils study piano seriously. Others are musically intelligent and alert, with keen insights into musical problems, seemingly able without the "necessary" performing experiences. General music courses should be based on the needs of the many, but supplementing and enrichening experience must be provided for potential record collectors, concert-goers, players, and singers. Because of this variation in capacities and needs, sections probably should not exceed thirty students—and preferably less. Because of variation in capacities (and sometimes this is considerable), some schools may wish to experiment with the grouping of general music classes on the basis of experience and specific interests in music.

A multiphase program of activities should be included in the general music courses: singing, playing, listening, rhythms, theory, and creative work. These should be clear extensions of similar experiences in the elementary grades but must be reshaped to meet the needs and interests of these more mature age groups. The voice continues to be the primary instrument of expression. However, it needs careful guidance during puberty. Social instruments of all types should be used: keyboard, percussion, plectrum, string, and wind. The developing skills of young performing members,

both vocal and instrumental, may be enlisted as an enrichening and broadening influence in class work.

Of vital importance is the need for developing the ability to listen positively and critically to musical literature of a wide range. This may be coupled with developing acquaintance with representative composers, their ages and motivations. Rhythms should be studied both as a means of experiencing man's joy and delight in the use of his body in dance-like movement and as a sensory base on which to build awareness of musical rhythms. The elements of musical form should be observed in the music being studied with motive, phrase, period, section, repetition, contrast, extension, and structural form brought under observation. Harmony, tonal qualities, and tonal textures should be continued from the work done in the elementary grades. Creativity may be engendered through the provision of chordal backgrounds for melodic lines, through the orchestrating of accompaniments and the writing of melodies for poems.

A general music program which meets the needs of the adolescent of today will require extensive inventories of music, records, social instruments, pianos, and record players. Listening facilities for out-of-class study by individuals and special interest groups are essential.

There are several bases on which the content of general music courses may be organized. One may be called the *humanistic approach,* another the *musical elements approach,* and the third *man's heritage of music and song.*

*The Humanistic Approach.* Projects are developed on topics which are of interest to students of this age. They may be drawn from the students' musical experiences in or out of school; they may involve correlations with topics being studied in other courses; and they may involve the study of the life, times, and motivations of composers of favorite music. One current modification of this may be called the *life approach.* Ingenious teachers will use the music which is part of the student's social and personal life as an orienting force. Effort is then made to enlarge the student's vision through study of the uses which man has traditionally made of music in the dance, in his high ceremonial moments, in his religion, and in his expression of himself through his folk songs. Humanistic units are then evolved, so the approach falls into the humanistic category.

*The Musical Elements Approach.* Some teachers point out, however, that music is an abstract art with a unique body of symbols, constructs, and structures. In the teaching of the humanistic factors of sensual qualities and life relationships, music teachers may tend to stress only matters which are extrinsic to music, not those genuinely intrinsic to it. The supporters of the *musical elements* approach believe that the primary purpose of music educa-

tion should be to reveal music to children meaning thereby: intrinsic qualities, aesthetic form, characteristics of tension and release, statement-departure-return, drive to a climax, and so on. These teachers tend to stress the elements of music—rhythm, harmony, melody, tone color; the textures of music—harmonic, contrapuntal, mixed; and the form of music—sectional, variation, fugal, sonata, and free. These, they believe, should be the real foundations on which general music should be developed.

*Man's Heritage of Music and Song.* Most junior high school music staff members would agree that there is a body of instrumental music and song cherished by our culture which should be a part of every young person's heritage. Most music staffs will make real effort to develop basic lists of music and song which should be included in the junior high school student's experience and will teach such materials, no matter what the individual teacher's philosophy of course organization.

The objectives of music education probably require that all three aspects—the interrelations between music and life, the unique elements of music, and man's heritage—should somehow be brought together in general music. Furthermore, the teacher probably should utilize the several approaches for the motivation of students and the development of meaning for the class.

**Elective General Music, Ninth Grade**

A course in general music, elective by ninth grade students, should be offered. As is the case in all subjects, the higher the academic grade level the greater become the differences in student ability and background. Those likely to be interested in ninth grade elective general music are (1) transfer students who may have had little or no prior general music, (2) students interested in singing in informal groups, (3) students who may wish to intensify experiences with social instruments and the better products of American folk-music culture, (4) performers and non-performers who have an interest in studying recordings, and (5) performers who have a desire for studies in music theory and/or music history.

The first three groups tend to come from the large group of the student population which, for reasons explicit or implicit in the music program, are not a part of the usual selective performance program. The last two groups tend to include the more musically able and qualified students. If the range of pupil differences is not too great and the teacher has the capacity for arousing enthusiasm and achieving real musical development on the part of all students, those electing ninth grade music may all be taught in the same class. On the other hand, many communities will have sizable numbers of children with excellent home and cultural backgrounds in music who have taken advantage of all the facilities for music instruction that the school and community provided.

However, it may be pedagogically unsound to expect these musically sophisticated young people to be taught in the same class with those with little or no musical development—regardless of how resourceful or enthusiastic the teacher might be. If excessive heterogeneity prevails, the students will be quick to note it, and there is danger that those with real ability and interest will have no desire to be in such a course. If this be true, the course would then attract only students at the lower levels of knowledge and experience. Ideally it would appear that the needs of the first three groups previously listed, and the last two, would be met best by two separate courses. With today's emphasis upon academic excellence and creditable output in all subjects, music educators should feel challenged to achieve much more in general music than they have in the past. Many music educators today plead for higher status from their academic colleagues for their general music courses in the total school curriculum. Before such status is achieved the almost universal practice of unqualified admission, without prerequisites, to general music classes (and justified on the basis of shared enjoyment) might well be examined, particularly at this advanced ninth grade elective level.

The school should, indeed, have concern for the musical needs of non-performing students and should provide appropriate elective opportunities for them. For these students, ninth grade elective general music could be thought of as an extension of required general music in grades seven and eight. The program should be so modified, however, as to meet the specific needs of members and their somewhat more mature ways of viewing music in their own lives and society. A singing-centered program is the more common type of course as we now conduct it. Possibly this assumption should be re-studied in the light of the lack of singing ability and the probable interest in extensive listening of many of these students.

The record enthusiast and the musically-experienced student interested in music literature and theory do deserve the attention of the secondary school. This need becomes critical if the senior high school fails to offer courses in music theory and literature. The record enthusiast, in particular, would be forced to wait until college years to get such studies. If the *senior* high school does offer a suitable group of musical studies for these students, it is recommended that at the ninth grade the concentration of the elective program be based on the needs of non-performing members of the student body.

**Junior High School Performance Groups**

Every junior high school student who has the interest and capacity to sing or to play an instrument should have the opportunity to become a member of a chorus, a band, or an orchestra. All who sing with readiness and pleasure should have access to a

choral group. All who have studied an instrument during their upper elementary years and have progressed reasonably well should have access to a band or an orchestra. Because of today's relatively unstandardized and frequently insufficient offerings of music to elementary children, it becomes necessary to offer beginning classes in instruments, giving students in such classes an opportunity to play with a band or orchestra when they can meet minimum qualifying standards. Similarly the welfare of the performing student who has worked consistently and progressively from an early age must be considered. Some thought might well be given at stated and convenient times to excusing relatively advanced students for outside practice, ensemble work, or other musical study of a supplementary nature. Their less advanced companions could continue necessary drill on fundamental techniques during the regular rehearsal periods.

Performing instrumental groups should study a range of musical materials of grade two or three or higher which permit a musical experience commensurate with the limited technical skills of their members. (See NIMAC Selective Music Lists, Music Educators National Conference, Washington, D. C.).

During the junior high school years, members of instrumental and vocal performance groups should

1. Develop skills in controlling pitch in the elementary range of the instrument or the mid-range of the voice and derive satisfaction from the clear tonal textures which are created by a group which plays or sings in tune
2. Develop ability to produce tone which is characteristic of the instrument or voice in the range in which tone can be controlled and derive pleasure from the tonal sheen created by a group which produces good tone
3. Develop skill at control of the common articulations and experience delights in producing vivid dance-like rhythms
4. Develop skill at shaping the phrase line and experience the beauty of well-shaped melody
5. Develop skill at subordinating an inner or a supporting part to another line in the music and take pride in being a member of a well-balanced and articulate ensemble
6. Develop sufficient technical dexterity to experience some of the exhilaration of technical bravura
7. Have experience with a widely ranging body of technically simple music literature and develop some respect for the qualities of the creative minds which have contributed to man's artistic heritage during recent centuries

Instrumental students who have had two or more years of group instruction, or its equivalent, deserve instruction by specialists.

Every good junior high school teacher-director will teach valuable introductory and generalized techniques to the group. However, these generalized techniques should be supplemented by study of the more advanced, specific problems of each instrument. If the community has studio teachers of the necessary variety and competence, the school should encourage students to study with them. If the community has no such studio teachers, the school authorities may wish to bring specialists to the school weekly providing opportunity for students to receive expert guidance. In Indiana it is customary for students to absorb such costs.

Liaison between directors of performance groups and teachers of general music classes is of critical importance. Members of performing groups can demonstrate simple melody, rhythmic articulations, tonal textures, and tonal qualities to the general music class. On the other hand, the listening classes will study more music, as well as music of a more advanced nature, than can be performed by members of the performing groups. Obviously, both performers and non-performers may benefit from the opportunities for mutual reinforcement of common topics and for the intensification and enrichment of experiences. It must be *reemphasized* that failure to grant members of performing groups worthwhile experiences in general music while they are developing their fundamental performing skills is musical impoverishment, not enrichment, and nullifies the whole purpose of general music for this kind of student.

**Piano Classes**

The piano is a valuable ensemble instrument as well as a self-sufficient solo instrument. It has long been recognized that young musicians who have studied piano tend to acquire musical understandings which develop insight and skill rapidly when subsequent study of voice or an instrument is undertaken.

Class teaching of piano is highly feasible, methods are well developed, materials in considerable quantity are available at small cost, and the interest of many American children in piano is high. If class piano has not been provided in the elementary school the junior high school may wish to incorporate it.

## THE CURRICULUM IN THE SENIOR HIGH SCHOOL

By the time a student has reached senior high school he should already have had a long association with music. Since music in the senior high school is largely on an elective basis, it will attract students who vary greatly in backgrounds, potentials, and aspirations. For this reason serious concern should be given to the type, quality, and quantity of music courses offered.

The senior high school music program must represent the culmination of the total music education curriculum in our public

schools. As such, it should offer opportunity for the student to reach (1) a more mature understanding of the elements of music, (2) a greater appreciation of as well as a more discriminating taste for good music, and (3) a higher degree of proficiency in singing or playing an instrument. A well-balanced, comprehensive music program in the senior high school should provide for all three of these areas through (1) opportunities for participation in performing groups (chorus, band, orchestra, and small ensembles), (2) instruction in the structure of music (theory), and (3) a study of famous composers and their works (history and appreciation). Thus conceived and administered, the music offerings in the senior high school will further the music programs of both the junior high school and the elementary school. At the same time the student is brought closer to his highest degree of musical insights and sensitivity, that is, a genuine aesthetic self-identification with music which is the ultimate goal of music education.

Too often music in the senior high school means only one thing, performance. The needs of all senior high school students who are interested in music go beyond this objective, and provisions should be made for them. Those who will use their leisure time for recreational musical activity, and those who will be nonperforming music enthusiasts or who might be called the "talented listeners" should be just as much the concern of the elective music education program in the senior high school as those who are primarily interested in performance.

To fulfill the goals of music education in the senior high school, which are the same as the needs of the senior high school students, the following recommendations are made.

**Performing Organizations**

Opportunities for participation in various performing organizations should include chorus, band, orchestra, and smaller ensembles. The actual number of students enrolled in each ensemble will determine how that part of the total music program is organized. In some schools there will be an adequate number of students enrolled in the performing organizations to cover the required parts necessary for performance. In other more favorably situated schools there will be additional groups of students wishing to participate in the performing groups. Where this is the case, secondary performing groups should be organized whenever the need arises, so that all interested students will have the opportunity to participate. In many cases these secondary groups serve as training organizations for the principal or more advanced groups. In some cases, particularly in the choral field, there will be a need for more than one secondary group. All major performing organizations, both principal and secondary, should meet daily within the regular school day.

A breakdown of the performing organizations might be as follows (for somewhat different possibilities see sections on the choral and instrumental programs):

I. Choral
   A. Select mixed chorus
   B. Secondary mixed choruses
   C. Boys and girls glee clubs

II. Band
   A. Concert band
   B. Secondary band
   C. Marching band (The high school marching band is usually the same as the principal concert band, or sometimes the concert band combined with some, if not all, members of the secondary or training band)

III. Orchestra
   A. Concert orchestra
   B. Secondary orchestra (may be strings only)

Regardless of the breadth of the performance program in the senior high school, the following aspects of rehearsal and performance should receive careful attention:

I. Quality of literature
   The works which are studied should be of superior quality, so that the students can become acquainted with the best music available.

II. Broad representation
   Works of composers from various periods should be studied, so that the students become acquainted with various styles.

III. Individual technical skill
   Material of varying difficulty should be covered so that the music will at different times (1) present a challenge to the students' technical skills, thus offering the chance for individual improvement, and (2) be easily within the student's grasp, thus offering a chance for real enjoyment through performance.

IV. Ensemble concepts
   The students should be made to recognize the importance of parts other than their own in the performing group thus giving them the opportunity for further insights into the over-all ensemble.

V. Expression
   Attention must be paid to the fact that music is more than just notes thus giving the students opportunities to develop musicianship as well as technical skills.

VI. Structural concepts

The form and structure of the various selections should be made clear to the students thus giving them opportunities for further knowledge and understanding of the music itself. This aspect of rehearsal and performance in particular affords a good opportunity to relate the activities of the performing organizations to studies in the academic music classes.

**Music Classes**

Just as a well-balanced music program in the senior high school is more than an active performing organization program alone, so a well-balanced performing organization program is more than the development of technical skills alone.

Students already participating in major ensembles should be encouraged to take part in smaller ensembles. These can take the form of small vocal groups, instrumental chamber groups, or the jazz (dance, stage) band. In each case, the same aspects of rehearsal and performance for the major ensembles apply to the smaller ones. Additionally, in the smaller ensembles the students have an opportunity for more individual expression since in most cases there is only one performer for each part. In the case of some vocal groups, there may be two, or even three, people to one part. The smaller ensemble situation should teach students to be self-critical of their progress and performance. In this manner, even though the teacher is the over-all director and supervisor, the students can take an active part in setting and meeting good standards of performance.

As a final thought in regard to increasing the musical vitality of performing organizations, students should be greatly encouraged to study privately with creditable specialists in their respective fields, wherever and whenever the local situation permits.

Three main areas of music should be covered in the music classes of the senior high school. These three areas are *music theory, music appreciation,* and *music history.* The coverage should be as extensive as possible. Local situations will determine to what degree a schedule of music classes can be implemented; however, whenever possible, classes in all three of the areas mentioned above should be offered. The following courses are recommended:

1. *Music Theory*

A suitable text should be selected for the course and instructional material should be organized around it. Activity during the course should include (1) actual notation by the students of the material covered for which they will need a manuscript notebook, (2) sight-seeing of melodic lines from easy to medium difficulty for which suitable sources of material should be provided or made

available, and (3) keyboard realization of material by the students for which a piano, or preferably pianos, should be provided in the classroom. The study of music theory too often is a cold recitation of facts about the structure of music. These facts are necessary and are the prime soure of material for the course; however, they should be related to their actual usage in music as interpreted and performed.

Many of the theory texts available give examples of music which relate to tthe material being covered. The theory teacher should carry this practice even further whenever possible, thus giving the students a chance to develop their musical insights and concepts to a greater extent. Such activity as this relates music theory to music appreciation. This could even be carried one step further, and a course in music theory could be organized to present material related to the history of music (even though published material suitable for such a plan is rare if not non-existent). Work in the music theory class should be enhanced whenever possible by observing the activity of the performing groups when such activity is related to the theory material being covered. Co-operation between the music class teachers and the ensemble directors can bring about such broadening study.

II. *Allied Arts Courses*

School men today favor a comprehensive course in fine arts appreciation sometimes known as allied arts. While such a course does not deal as extensively with music as a strict music appreciation course does, its value could be just as great. This is true if a music theory course is offered which relates to elements of appreciation as previously recommended and if a course in music history is also offered. Such a course in fine arts appreciation needs no text but should use actual works of art as sources for instruction. Materials may or may not be organized in chronological order, and descriptive characteristics which appear in all art works during a given period should be used as a prime source for study in addition to the art works themselves. A course such as this would serve all areas of the fine arts. Instruction might well be initiated on a team-teaching basis. Later, when the course content is more consolidated, the work might then be turned over to individual teachers. The planning of the course should be the responsibility of all departments within the fine arts category and should include field trips to art museums, concerts, plays, and other occasions where the fine arts are presented. There are many books available which relate to the fine arts, and the students' acquaintance with them in the high school library should be facilitated and encouraged.

III. *Music History*

A course in music history should be organized chronologically and should survey the history of music from its very beginning to

the present day. A suitable text should be used, supplemented by (1) elaboration of important aspects by the instructor and (2) listening to recordings of music which are representative of the various periods studied. Such recordings should be available through the school library on a short time check-out basis, or listening facilities should be provided in the school itself (possibly as a department of the library). Whenever possible, studies should be related to musical events outside of the classroom, so the student will have opportunity to broaden his understanding of what he is studying, gaining a more vital concept of the music and performance of it.

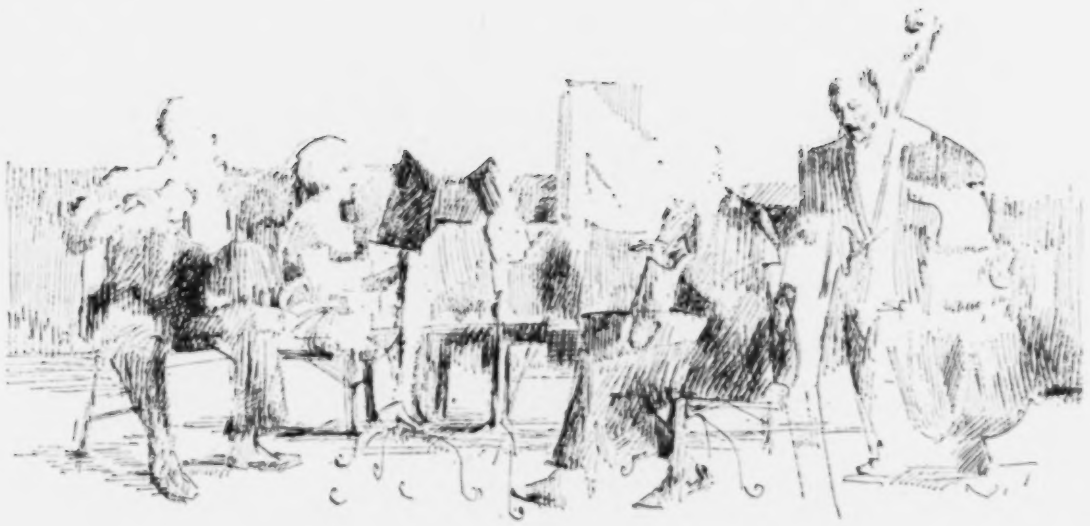
**Extra-Curricular Activity**

The importance of out of school musical activity in the senior high school should not be underestimated nor ignored by the music teacher. Attendance at concerts or participation in civic performing organizations can add greatly to the students' musical education. The greater the variety of situations in which any of the elements of music can be identified, understood, and appreciated by the student, the greater will be his complete and over-all knowledge and appreciation of music in general. The student should be given continuous encouragement to make use of the high school library, for through reading books and periodicals about music and musicians the student can add greatly to his knowledge of music. Listening to recordings of good music should likewise be encouraged, for it is through this medium that the student has the opportunity to hear great works which might never be available to him through live performances. Lastly, for those students who demonstrate a flare for composition and/or arranging not only should encouragement be given, but help as well. Any capable student who desires to transmit his musical thoughts to paper should be given the opportunity.

While social outcomes are not the primary goals for music education in the senior high school or elsewhere, their inclusion with the music program is not only justifiable but important. Further discussion on this can be found under "Why Music In Our Schools" in Section I of this report, entitled *Fundamental Beliefs and Directions.*

The recommendations made here, while in keeping with the goals of music education, are flexible enough to be adaptable to any senior high school curriculum. As suggested earlier, not all high schools will find the same number of students enrolled in music. Neither will all of them have the same budget, facilities, or teaching personnel. The high school music curriculum, however organized, should represent the apex of a broad and comprehensive program suitable to the needs and desires of as wide a segment of

the high school population as possible. Properly designed and executed, such a curriculum should help stimulate a desire on the part of high school graduates to continue music study and activity throughout their adult lives.



## ELECTIVE OFFERINGS IN MUSICAL PERFORMANCE

## THE CHORAL PROGRAM

**The Elementary School** (kindergarten through grade six)

I. *Basic expectations from the classroom program of general education in music*

The choral program of elective and selective activities may start any time upward from the fifth grade, depending upon teacher judgment and other circumstances prevailing in the school. Such a program, if it is to reach its maximum potential, must be consistent with normal physical, mental, and emotional expectations of children of these ages and depend upon the classroom program in music for the following basic elements of musical development:

A. Ability to sing with musical expression
B. Ability to produce a singing tone of good quality and in tune
C. Ability to read music
D. Experience in singing (1) two- and three-part harmony, (2) polyphonic styles developed through the singing of rounds, chants and descants, and (3) creating harmony "by ear" and sight singing of simple two- and three-part songs

E. Recognition of differences between (1) major and minor scales and (2) between various harmonic structures such as major, minor, and diminished triads and sevenths

F. Acquaintance through recordings and children's concerts with vocal as well as instrumental music of artistic value, including folk and art songs, contemporary songs, and choral performing groups

G. Some association with the secondary music program through provision for performances by visiting secondary school groups and soloists

II. *Special performing groups in the upper elementary grades*
Singing groups may be made up on either an elective or a selective basis. Many teachers prefer that they be organized for particular occasions with flexible membership, postponing formal choral organization work until the junior high school. Others see fit, because of unusual local conditions, to organize formal singing groups. Singing groups may be made up of large choirs or small ensembles. These special performing groups permit the development of higher quality vocal experience and skill than is possible in regular class-room singing.

A. Large singing groups may be constituted as follows:

1. All-upper elementary school choir
2. Choir from participants in special musical-dramatic programs

B. Small ensembles may be made up of especially talented and interested children

**The Junior High School** (grades seven through nine)

I. *Basic expectations from the general music classes*
The general music classes in the junior high school should provide the same kind of assistance to the choral program at this level as do the music classes in the elementary school. Partial assistance in the development of musical experiences and skills requisite for a performing choir may be sought in the following ways:

A. Continuation of the skills and experiences begun in elementary grades with some review to consolidate prior learnings

B. Continued striving for musical sensitivity in listening and in singing throughout all phases of class work

C. Further training in the reading of music

D. Introduction of the F clef, relating notes on the staff to the keyboard and the pitches they represent

E. Intensive study of recognition by ear and eye of intervals, triads, and seventh chords and their inversions

F. Easy four-part singing in homophonic and polyphonic styles

G. Explanation and demonstration of the boy's changing voice so that all class members understand the unique problems involved

H. Selected listening to include quality recordings of professional, collegiate, and high school choirs and, if available, recordings of seventh and eighth grade children

I. Introduction to a variety of vocal forms and styles, including the larger forms such as the oratorio

II. *Elective performing junior high school groups*

Pupils in these groups elect or are selected for formally organized choral singing groups on the basis of ability and interest exhibited in the general music classes and, at the option of the director, formal tryouts. The following suggestions show some of the possibilities for organization and training:

A. Organizational pattern for smaller schools

1. Boys and girls choruses in the seventh, eighth, and ninth grades (may be combined in some schools)

2. Mixed chorus in the ninth grade (possibly a combination of ninth grade boys and girls choruses)

B. Organizational patterns for the larger schools provide ample choral organizations of various types either by grade level or voice classification to satisfy demands of the larger schools. Alternatives depend upon differences in schools.

**The Senior High School** (grades nine through twelve)

I. *Formally organized large choral groups*

A two-level program for larger choral organizations is recommended on the assumption that almost any high school, regardless of size, should be able to support at least two kind of choruses: one non-selective and the other selective.

A. First level choir(s)—non-selective

A non-selective choir should provide a musically satisfying experience to interested students. It may

serve two functions, as a performing group in its own right and also as a "feeder" for a concert groups. It is recommended that a minimum of one semester in this group be required of any student before advancing to the second level choir. It should receive the best of efforts toward its unique goals and these goals should be clearly pre-presented and successfully implemented. After the first semester a non-selective chorus may become more selective to the extent, at least, that its members be required to sing with accurate intonation and with musical sensitivity. The following organization and training program is suggested:

1. Schedule daily rehearsals during school hours
2. Continue work on elementary theory and music reading
3. Provide extensive work on vocalizing and correct breathing
4. Provide extensive work on correct choral techniques, including vowels, dynamics, and tempi
5. Arrange for adequate listening to choral recordings
6. Emphasize individual improvement of voice and musicianship rather than public performance at this stage
7. Arrange for conducting experience for further musical development

B. Second level choir (s)—selective

Concert choir (s) should be the pride of the school. It (they) should provide intensive musical training and vocal technique and promote individual responsibility and leadership in rehearsals and public performances. The selective choir should

1. Be scheduled for daily rehearsals during school hours
2. Provide a musical experience of the highest quality in both literature and performance
3. Provide further knowledge of musical forms and styles of all periods (including Rennaisance, Baroque, Classic, Romantic, and Contemporary)
4. Participate in worthy civic and religious events in the school and community
5. Experiment with musical-dramatic art forms both new and old

C. Special groups in addition to concert choir—selected or non-selected

Rehearsal time would depend upon group size, large groups possibly outside of school hours.

1. Boys chorus
2. Girls chorus
3. Mixed chorus, or one for each grade in large schools
4. Festival chorus for occasions such as a cantata, oratorio, or special events
5. Small ensembles including boys and girls trios, quartets, double quartets, mixed, and separate
6. Chamber or madrigal group

## THE INSTRUMENTAL PROGRAM

**The Elementary School** (kindergarten through grade six)

I. *Basic expectations from the classroom program in music in the lower elementary grades, kindergarten through third*

- A. Awareness and response to music
- B. Beginning of a music reading program
- C. Activities program
  1. Listening to desirable literature
  2. Introduction to rhythm instruments
  3. Beginnings of creative experience
     - a. Composition of simple melodies
     - b. Setting music to word texts
     - c. Aesthetic physical responses to music
     - d. Awareness of simple musical form
- D. Identification of special musical interests and talents

II. *Basic expectations from the classroom program in music in upper elementary grades, four through six (continuation of the music program, as defined in Section I and the introduction and extension of the exploratory program leading to instrumental study)*

A. Exploratory program in the fourth grade
   1. Melody instruments (one or more)
      a. Song flutes
      b. Recorders
      c. Keyboard instruments
      d. Mouth accordions
      e. Song bells
   2. Rhythm instruments (one or more)
      a. Rubber tipped drum sticks
      b. Small drums
      c. Tambourines
      d. Bongo and small percussion instruments

B. Beginning of class instruction of string, wind, and percussion instruments in the fifth grade (recommended minimum of two thirty-minute class periods per week)
   1. Information program for pupils, teachers, parents
   2. Guidance in the selection of instrument
      a. Student preference
      b. Physical and musical qualifications
      c. Consideration of instrumentation needs of the large ensembles
         (1) Strings for the orchestra
         (2) Wind and percussion instruments for the band and orchestra
         (3) Provision for later instrument transfer

C. Intermediate class instruction in strings, winds, and percussion in the sixth grade (recommended minimum of two thirty-minute class periods per week)
   1. Devoting approximately one-half of the time to basic technic and the remainder of time to participation in ensembles to provide optimum musical experience
   2. Encouragement of participation in small instrumental ensembles for the development of individual musicianship
   3. Encouragement of individual instruction

**The Junior High School** (grades seven through nine)

It is suggested that formal organization of orchestras and bands be deferred until the seventh grade although ensemble experiences prior to this are encouraged. There is a recommended minimum of three class periods each week for each instrumental organization. Organization and training of instrumental groups at this level are as follows:

I. *Formal organization of orchestras and bands in grade seven*
   - A. Plan for the continuation of basic technical instruction for students who started earlier and for beginning instruction for those who wish it
   - B. Plan for instrument transfer for certain students
   - C. Provide for receiving general music content
     1. By attendance in the general music class
     2. By providing general music content within the instrumental program (instruction should be well conceived and integrated)
   - D. Encourage extended musical experiences through participation in small ensembles, solo, and individual study
   - E. Study music of permanent value (strongly recommended)

II. *The program in grade eight*
   - A. The program should be considered an extension of the program started in grade seven
   - B. Provision be made for a reasonable number of public performances
   - C. Establishment of an orchestra if not previously organized

III. *The program in grade nine*
   - A. Continued emphasis upon the study of music of permanent value
   - B. Expansion of solo and small ensemble study
   - C. Encourage further individual study
   - D. Inclusion in rehearsal of more intensive instruction of the expressive and structural aspects of music
   - E. Appropriate level at which marching fundamentals might be introduced
   - F. Further encouragement of public performance on a limited basis

**The Senior High School** (grades ten through twelve)

The cumulative musical experiences through these years should result in a high standard of performance and understanding of

permanent value which should provide a basis for a lifetime of interest and musical enjoyment. Musical services to the school and the community through performances should be compatible with the total recommendations and music education objectives already made.

I. *The Orchestra (two level program recommended where justified by enrollment)*
   A. Recommend five class periods per week
   B. Breadth of performance should encompass combined choral and instrumental work
   C. Expansion of the orchestra program to include study of selected standard repertoire of symphonic literature including contemporary works
   D. Encouragement of individual instrumental study
   E. Organization of chamber groups with and without winds
   F. Encouragement of solo and small ensemble participation

II. *The Band (two level program recommended where justified by enrollment)*
   A. Recommend five class periods per week
   B. Expansion of the band program to include study of standard literature, transcribed and original, including contemporary works
   C. Encouragement of individual instrumental study
   D. Organization of chamber groups, using literature of permanent value, with and without percussion
   E. Participation in solo and small ensemble state-wide activities
   F. Limit marching band to seasonal demands
      *It is recommended that the total time allocated to marching band not exceed one-fourth of the total rehearsal time of the complete program of a particular band organization.*

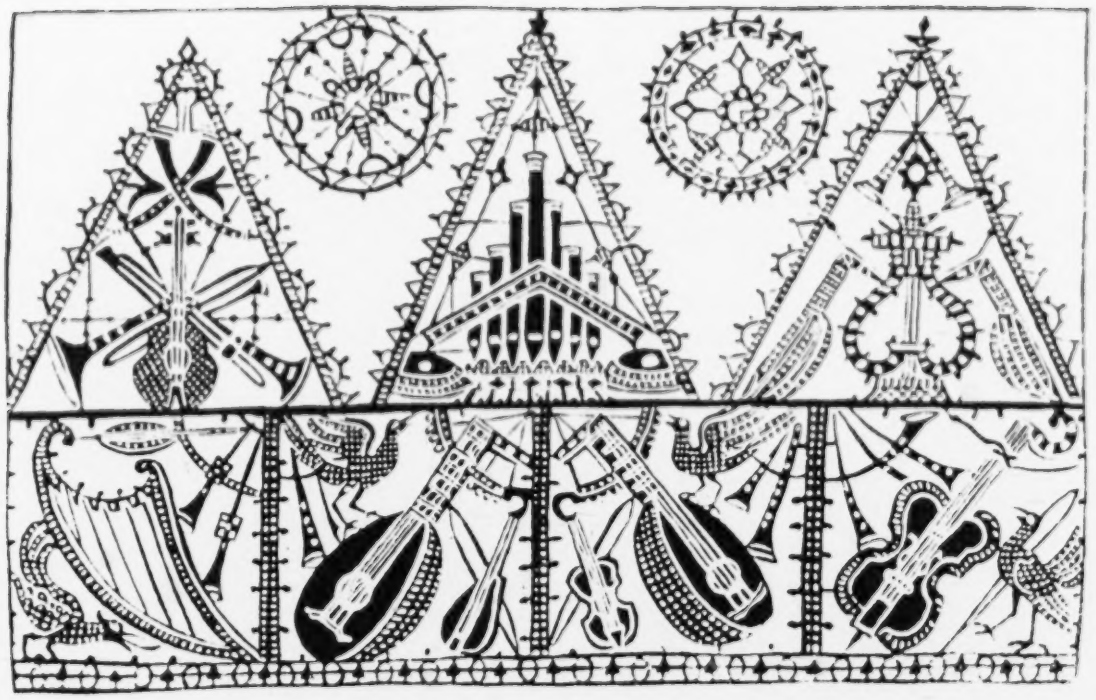
III. *Supplementary course work for instrumentalists*
   A. Enrollment in music theory classes
   B. Enrollment in history and literature classes
   C. Enrollment in combined fine arts classes

IV. *Supplementary activities for instrumentalists*
   A. Concert attendance
   B. Listening to recordings and/or broadcasts

C. Music composition and its performance
D. Arranging
E. Student conducting and teaching assistant
F. Reading about music and musicians

V. *Dance Band*

A. Recommend two rehearsals per week as a minimum
B. Techniques studied as serious music
C. Extended experiences
1. Student conductor
2. Arranging
3. Composing



# THE ADMINISTRATION OF THE MUSIC EDUCATION PROGRAM

I. *Scheduling*

A. Elementary General Education in Music

1. Primary Grades: Classes should meet daily for at least 20 minutes.
2. Intermediate Grades: Classes should meet a minimum of three times per week for at least 30 minutes per session.
3. It is recommended that each elementary school encourage choral activity as an outlet for the children who are both interested and talented in vocal music (to be scheduled in addition to the above).

B. Elementary Instrumental Music
   1. An exploratory program should be conducted as a forerunner to formal instrumental study.
   2. Class instruction for students in instrumental music can generally begin at the fifth grade level.
   3. It is recommended that instrumental music classes meet a minimum of two thirty-minute class periods per week.
   4. When possible, homogeneous grouping of instruments is preferable.
   5. In addition to elementary music classes it is further recommended that an informal elementary band and/or orchestra be offered as the students are musically ready for this experience.

C. Junior High School General Education in Music
   1. General music classes should meet at least three times per week or its equivalent throughout the semester.
   2. These periods should not exceed 55 minutes each.
   3. Policies on the sectioning of students in general music classes should preferably be in agreement with those practiced in other subject areas. (See "Curriculum in the Junior High School.")

D. Junior High School Performing Choral Organizations
   1. These organizations should meet on school time at least three times per week.
   2. The length of the period should not exceed 55 minutes.

E. Junior High School Instrumental Music Classes for Students Not in the Concert Organizations
   1. Classes should meet on school time at least three times per week.
   2. The length of the period should not exceed 55 minutes.
   3. When possible homogeneous grouping of instruments is preferable.

F. Junior High School Concert Band and Orchestra
   1. These organizations should meet on school time at least three times per week.
   2. The length of the period should not exceed 55 minutes.

G. Senior High School Voice Classes
   1. It is recommended that these classes meet at least two or three times per week.

2. Voice classes, when necessary, can be scheduled opposite physical education classes.

H. Senior High School Vocal Performing Organizations
   1. Vocal performing organizations should meet five times per week.
   2. When sufficient interest is manifest, the schedule should be adjusted in order that a school might have more than one vocal performing organization, selective and non-selective.

I. Senior High School Instrumental Music Classes for Students Not in the Concert Organization
   1. It is recommended that these classes meet two times per week minimum.
   2. Instrumental music classes can be scheduled opposite physical education classes.
   3. Homogeneous grouping is desirable.

J. Senior High School Concert Band and Orchestra
   1. Instrumental performing organizations should meet five times per week.
   2. As student demand becomes great enough, it is desirable to have more than one performing organization, selective and non-selective.

K. Senior High School Music Theory and Music Appreciation
   1. When sufficient interest is shown, these classes should be included in the schedule and should meet from two to five periods per week.

L. Senior High School Vocal and Instrumental Ensembles
   1. When possible, these groups should meet on school time.

M. In the senior high school particularly, it is recommended that the performing organizations be scheduled to meet when a minimum number of single section classes are meeting, to avoid conflicts.

N. A minimum of seven class periods per day, exclusive of the lunch period, can be advantageous to scheduling music classes in the junior-senior high school.

II. *School-Community Relations*

A. An objective policy regarding school-community relations in regard to school musical activities involves many factors. The following items are presented as guides:
   1. The activity should first meet with the approval of the North Central Activities Committee.

2. Since musical performances should enhance the growth of our youth both socially and educationally, it is highly recommended that participation in outside performances not interfere with the progressive musical development of the individual student or the musical organization.
3. Requests for outside performances should be screened in order that they will not occur on nights prior to a school day. Musical performances should not interfere with the general academic development of the students.
4. School performances of musical organizations should be limited to those activities which are recognized as *school and community service* (i.e. PTA programs, convocations, music department concerts and athletic events, and dedications of communities projects or buildings).
5. Participation at athletic events should be carefully considered and limited to coincide with the recommendations of items 1 and 2 above.

III. *Budgets–Financing*

A. In order to plan for and perpetuate a well-ordered music education program, it is essential that monies for all equipment and materials be provided for in the annual school corporation budget.
B. Equipment which cannot, by law, be purchased by tax funds should be the responsibility of the school administration. Fund raising should not be the responsibility solely of the music director or his students.

IV. *Rooms and Equipment*

A. Rooms
1. It is recommended that school administrators and music instructors procure a copy of *Music Rooms and Equipment*, a publication of the Music Education Research Council, Bulletin No. 17. This is available from the Music Educators National Conference, 1201 Sixteenth Street, N.W., Washington 6, D. C.
2. When music rooms are constructed, attention is called to the following items for inclusion in building plans: size of rooms, electrical outlets, ventilation, instrument storage, music storage, uniform-choir robe storage, instrument repair facilities, water facilities, recording areas, practice rooms, and office area.

B. Equipment
   1. Specific lists of equipment should be established for all areas of music education. The superintendent, budget manager, purchasing agent, and music instructors should confer to determine the equipment needed for a well-rounded program.
   2. There should be an equitable distribution of funds for all areas of the educational program.

V. *Courses for Credit*

A. Credit for music classes should be awarded on the same basis as other prepared courses in the senior high school curriculum.

B. Consult material from *Evaluative Criteria of the National Study of Secondary School Evaluation (Music):* 1970 Edition available at most superintendent's offices.

VI. *Salary and Supplemental Pay*

Salaries for music teachers, directors and supervisors, when not regulated by inflexible schedules, are often set in the light of the many extra duties performed by them outside of school hours. Some schools allow extra pay for extra work on a definite schedule. However it is done, appropriate financial recognition of the special work of these faculty members makes for more satisfied personnel.

VII. *Desirable Characteristics of a Qualified Music Teacher, listed alphabetically, are:*

Breadth of culture
Cooperation
Intelligence
Interest in teaching
Maintenance of school discipline
Musicianship and training
Performing ability in music
Personality
Scholarship
Self-control
Specific certification
Teaching and administrative ability
Teaching experience

When employing a staff of music instructors it is desirable to balance their abilities, interests, major performing instruments, etc., in order to have a well-rounded instruction program for the students.

# SCHOOL MUSIC ACTIVITIES GUIDE

## MUSIC PERFORMANCES: WHY AND HOW

The consideration of music performances should not be divorced from the overall educational purpose of music in the schools. That purpose can be simply stated: *To educate students in the art of music.* All matters relating to music in the schools should be viewed with this purpose in mind. Performances are not the ultimate or only goal of school music; they are only a part of the total educational effort and should contribute to, not be the master of, that effort. School music in its broadest sense exists for educational reasons, not merely as entertainment for the school and community. Therefore, the yardstick for measuring any aspect of performances is its effect on the learning of music by the students.

How do performance activities contribute to music education? For performing classes such as bands, orchestras, and choral groups, they provide for the performers an application of learning. An instrumental or choral group that never performs is analogous to an automobile that is never driven. Performances are a part of the (but not the only) reason for the existence of school music groups.

Performances by school groups can and should also educate the audience musically. By performing representative samples of music literature, a group can demonstrate musical styles, forms, and types. Through program notes or short explanations the students can use the performance to inform the audience about the music they have learned.

Performances can also educate the audience about the music curriculum. Performances are, in a sense, a "report" to the public of a portion of the music curriculum.

Performances motivate students in learning music by providing a concrete goal toward which they can work. The thought of performing before an audience, especially of his peers, motivates the student to learn his part as well as he possibly can.

In addition to these educational values, performances have beneficial social and psychological outcomes for the students. Youngsters want to be recognized for their accomplishments, and performances provide this recognition. The experience of performing before an audience helps a student to gain self-confidence, poise, and leader-

ship ability. Performances usually call for group effort, fulfilling the needs of adolescents for experiences in cooperation.

The school and community benefit, too. Somehow a pep rally is not complete without a rousing musical selection or two in addition to the performance of the school song. Civic events and ceremonies are enhanced by the presence of a school music group.

What must be done to achieve the values of performance activities without permitting them to detract from or to supercede the music education of the students?

First, *performances should be an outgrowth of the work of a group.* The education of the students should not be interrupted to work on something for use only in a performance, something that is unrelated to learning the subject of music. A group should present to the audience the results of its study, thereby educating the audience about music and informing it about what the group has been doing.

Second, *performances should present the listener with music of the best quality appropriate for the occasion.* The marching band and concert choir perform under very different circumstances. The type of music that is suitable for one is not necessarily suitable for the other. Each, however, should present the best of the music available that is suitable for the occasion.

Since a quality education in music requires that the student be educated in a wide variety of music, care must be exercised to avoid accepting too many performances which will necessarily call for much the same type of music. The choir that sings only Renaissance motets and madrigals and the band that performs only marches and show tunes are both failing to give the students a broad education in music. Therefore, a variety and balance in the type of performances for a group is necessary.

Third, *performances should receive proper preparation.* It is impossible to spell out specifically how much time is required to prepare a program. There are too many variables—the ability of the group, the length of the program, the difficulty of the music, the amount of music new to the students to be used on the program, the degree of perfection demanded by the teacher, and the efficiency of the teacher. Furthermore, if the performance is an outgrowth of class activity, time for preparation and time for learning the subject are no longer distinct and separate. For this reason, except when special circumstances prevail, all preparation should take place in the regular class periods for curricular groups.

Whenever possible, the group should have the opportunity to rehearse once in the location of the performance. Rooms and auditoriums vary considerably in acoustical properties, so the students need time to become accustomed to the change in conditions.

Fourth, *the number of performances by any one group should not be so numerous that they interfere with the total education of the students.* The precise number cannot be indicated for the reasons listed in the discussion of preparation time. However, when the curriculum of a choral or instrumental group becomes merely preparation for one performance after another, the number is excessive. Time must be allowed for the study of music and its execution. Without such learning a band or choral group ceases to be an educational organization.

On the other hand, all bands, orchestras, and choral groups should give some performances during the year. A group that never performs deprives the students of a part of the education in music they deserve.

Fifth, *educationally worthwile performances are planned performances.* Not only are routine matters such as publicity, tickets, and equipment accounted for, but also educational considerations such as the music and how it is to be presented are thought out ahead of time.

Sixth, *performances should adhere to acceptable moral and ethical standards.* The vast amount of literature available makes it easy for the school music teacher to avoid musical productions that cast students in morally undesirable roles. As a leading institution in society, the school must in all areas promote the best aspects of our civilization. With so much to teach and so little time in which to teach it, the schools cannot afford to do less.

Seventh, *performances should receive proper financial support.* If performances are a part of the educational program in music, they should receive support commensurate with other phases of the educational program. Generally this means support from regular budget sources. At present, state law does not specifically authorize the purchase of uniforms and payment of some expenses from tax funds, so some extra financial effort becomes a necessity. When the music department provides a portion of an event, such as the pre-game and half-time show at football games, the department should share in the proceeds from the event. Extra financial efforts for music should take place only after other possible sources for funds have been exhausted and should require a minimum of time and effort.

Since performances are an essential part of a quality music program, it is the responsibility of the music teacher and the school administration to see that they promote educational outcomes.

## SCHOOL PERFORMANCES

Convocations, public concerts, field trips, and summer music camps can be worthy educational activities emanating from a well balanced music education program in the secondary schools.

Whenever possible, scheduling of these activities should be done in the spring before the close of the school year in order to assure a place on the calendar and of the following year to insure careful planning of the event. Exceptions may be necessary for some special event or program of unusual educational value.

**Convocations (Assemblies)**

Convocations provide an opportunity for musical organizations to perform before their peers and the faculty. A carefully planned program should provide cultural enrichment for all involved, the performer as musician and the student body as listeners. Convocations often provide opportunities for cooperative planning between the music department and other departments within the school and create an atmosphere for greater educational understanding between the departments and faculty involved.

Adequate time must be provided for rehearsal in the auditorium, gymnasium, or site selected for the convocation program. Familiarity with the acoustical properties will allow the director to correct obvious problems in order to assure the optimum musical results.

Plans for the convocation should be completed well in advance of the program date and should involve students, faculty, and administration on the convocation committee. Budget for convocations are usually assumed by the department responsible for the event and should be provided from tax funds without charge to the student body.

**Public Concerts**

Public performances can provide tasteful entertainment, as well as worthy musical and educational experiences for the performers and audience. Quality performances presented in good taste result in improved public relations.

The number of performances in a school year will vary according to the ability of the music organizations, their rehearsal schedule, their school-community involvement, available dates on the calendar, and the type of concerts to be presented. Each performing group should be involved in at least one public concert per year; however, one per semester would add impetus and stimulate interest and enthusiasm in the performing group. Musically advanced organizations may perform even more concerts without exploitation of the students' time and energy provided that preparation is made during the regular rehearsal time scheduled.

Complete planning for the public concert should include such details as publicity, ticket sales, printed programs, advance arrangements for the performance site, and rehearsals. The principal, faculty, and custodial staff must be fully informed of these plans.

**Musicals**

The production of Broadway musicals often amounts to exploitation of student time. Careful consideration should be given to the time required for preparing musical shows, as well as the expected educational values to be derived. Musicals that border on the questionable or risqué are more suitable for adult than student performance.

Performance royalties, costume expenses, and other production costs increase the expense of musical productions and usually make admission charges necessary. These initial costs are usually not covered by school budgets from tax funds.

Field trips are worthwhile educational experiences and offer an opportunity for gaining special knowledge and information through visitation and first-hand impression and observation. For example, field trips to instrument manufacturers may contribute to better instrument care and maintenance by the students. A limited number of field trips are justified when such occasions are sufficiently valuable to warrant the time away from school and the expenses incurred.

Tours that include performances outside of the school community are excellent motivational devices and provide opportunities for repeated performances of the musical repertoire. Several performances of music rehearsed to the performance level in the classroom offer greater reward for the time and energy expended than is generally offered by a single performance or concert. Programs in other schools and communities place a major responsibility upon the touring group, the director, and the school administration. Any organization wishing to perform for convocations or concerts in neighboring school-communities should be mature enough musically to stimulate an interest in music for the host community.

The administration should be fully informed about the tour before and after the event. A member of the administrative staff should be invited to participate in the tour. Students should be instructed in terms of personal conduct and responsibilities to the group, the school, and community they represent.

Transportation, food, and lodging are major expense items that must be planned prior to final approval of trips and tours. Students and parents should be informed of the impending event as soon as final approval is given. Permission to participate should be furnished by the parents of each participant.

## INTRASCHOOL ACTIVITIES

The varied nature of school activities involving or requiring the services of student musicians requires that attention be given to goals of the activity. In addition to evaluating the musical contribution of the activity, thought should be given to how the activity

contributes to the broad objectives of music education. Activities that foster musical values contribute to the student's musical development and should be encouraged; activities fostering non-musical values should be limited.

**Athletic Events (including Pep Rallies)**

A cooperative spirit between the athletic and music department must be built upon a mutual respect for the problems and objectives of each department. The objectives of musical performance at athletic events are to promote school spirit and unity. While such peformances are beneficial to the athletic department and to the school as a whole, the benefits to the music student and/or musical organization are primarily non-musical. As such they contribute little toward music education and may interfere with the educational goals of the organization.

Performances at athletic events should reward the participants with *more* than the satisfaction of having served the school, community, or team. Musical values must be maintained in the teacher's consideration of the type of performance most suitable for the performing group, as well as for the audience. Since athletic events provide opportunities to present performing groups before more people than is generally possible in other public presentations, performances at such events promote interest and support for the performing organization as well as support for the athletic program.

Preparation for athletic events should be made during school hours but not at a sacrifice of the musical content of the ensemble program. Simple, uncomplicated musical arrangements that are well prepared are recommended.

The following factors should be considered when determining the proper amount of participation in athletic sponsored activities:

1. Total number of performances of all types and the number of students involved in each.
2. Frequency and closeness of scheduled performances and the preparation time required.
3. Limited encroachment upon the academic obligations of the students and the musical development of the student or the musical organization.
4. Musical and non-musical value to student musicians.

Recommended minimum and maximum performances for music organizations are presented on pages 23-26 as guidelines for developing balanced performance activities for vocal and instrumental groups. The suggested allotment of rehearsal time in preparation for the performance may serve as a guide to the feasibility of the event.

Since so many factors have a bearing on the mount of time considered necessary in the preparation of a music organization, the music teacher and the school principal should determine what constitutes sufficient time. The type and number of performances, the extent of participation, the talent available, the skill of the students, the number and length of rehearsal periods, family obligations, etc., all need to be considered. Pressure can be reduced for all concerned if the participation in activities is governed by a pre-determined rehearsal schedule rather than trying to adjust the preparation time to fit the performance schedule. Extra rehearsals should not normally be necessary for intraschool athletic events.

Music selected for performance at athletic events should be suitable for the occasion and musically worthwhile for the students, but the difficulty of the music should be such that a quality performance requires a minimum amount of rehearsal time.

Planning for participation in athletic events should be the joint responsibility of the athletic director or coach, the music teacher, and the school principal. In fairness to the students and parents who may be involved, plans should be made well in advance to assure the availability of key personnel.

Expenses incurred as a result of performing at athletic events should be assumed by the athletic department or by special arrangements with the school administration.

**School, Department, and Club Activities**

Most public occasions include some music as a part of the program. Convocations, class plays, and dances often involve soloists or small or large ensembles. They provide excellent opportunities for performances that help young musicians to gain poise and confidence. Professional musicians in orchestras, in concert, studio and dance bands, and in church and opera performances are often products of the music activities of the secondary schools.

Stage bands have become common within school music department organization. They provide special musical training and, at times, a distinct challenge for the advanced instrumentalist. The stage band may play for school dances that are included in the school calendar. Remuneration for the services of the stage band, when made, should not be paid to the students. Instead, funds should be deposited in the music department extra-curricular account and used to purchase items related to the activity. Sponsors of "sock-hops" and similar types of dances should compensate the musical organization if an admission fee is charged.

Teachers should refer to the Code of Ethics (see Appendix C) drafted by the Music Educators National Conference, the American Association of School Administrators, and the American Federation of Musicians as a basis for accepting or rejecting invitations for performances outside of recognized school activities.

## INTER-SCHOOL ACTIVITIES

There are usually five kinds of inter-school activities within the school music department which represent an important part of the activities within a school year. Many music departments participate in all five of the activities, all of which are recognized as worthy student activities by most school administrators. Inter-school activities include:

1. Exchange concerts
2. Festivals
3. Contests
4. Regional or all-state organizations
5. Athletic events away from home school

### Exchange Concerts

In recent years the number of schools sharing exchange concerts on a community or regional basis has increased. A concert in a neighboring school or community provides a great stimulus to the young musician who experiences the thrill of acceptance of his efforts by other than his parents and friends. The music teacher must provide the atmosphere for the concert performance that will encourage the richest musical experiences for both the performer and the listener. The motivation achieved by carefully planned performances may reinforce the music program and provide a sense of achievement through fulfilling the desire to perform.

### Music Festival, Non-Competitive

Many small schools benefit from participation in a city, county, or area music festival. Schools with limited numbers of string players, for example, may find that a county-wide combined orchestra provides a richer orchestral experience for their students than can be achieved with the limited instrumentation of their own group. The same is true for large choral groups and combined county bands. The festival frequently provides opportunity to work and perform under a renowned conductor and occasionally with an outstanding soloist.

Most schools limit festival participation to one such performance during the school year. When carefully planned with the music thoroughly prepared, the music festival is an excellent musical experience for most student musicians. It is customary to allow at least a half day of school time for festival rehearsals.

Financing the festival should be the responsibility of the participating groups. Such monies should come from department funds rather than student contributions or fees. Music should be purchased as instructional material since it will be prepared in regular rehearsals during school time. Major expenses, then, are transportation and guest conductor fees.

**Music Festival, Competitive**
**Contests**

Music teachers attribute numerous advantages to the student in preparation for and participation in contest and auditional festivals. Solo and small ensemble performance requires a higher degree of musical competency than is generally demanded by a large musical group. Individual student responsibility in singing or playing in a trio, quartet, or chamber ensemble (such as madrigals) exacts a degree of musical maturity that can only be developed through having one person on a part.

The goals and expected outcomes of contest participation may be measured by the capability accrued by the individual as well as a group. Students need to hear and observe other musical groups and other students perform as soloists and in groups. Contests emphasize the responsibility of the individual to his group. Music performed in competition can place a greater emphasis upon the academic discipline of music. Contests can encourage a higher standard of musical competency by providing a professional evaluation of the performance. An accompanying rating compares the performance with a pre-determined standard for the individuals and groups, and participants are motivated towards meeting and surpassing this standard.

Contests recognized as regularly sponsored events in Indiana are under the auspices and supervision of the Indiana Music Educators Association, the Indiana School Music Association (ISMA) and the Northern Indiana School Band, Orchestra and Vocal Association (NISBOVA). Such events are commonly referred to as auditions. Manuals governing the administration of contests may be obtained by writing the secretary-treasurer of the sponsoring association.

Solo auditions include events for each school band and orchestra instrument, piano, and voice. Small and medium sized vocal and instrumental ensembles are recognized. Large ensembles such as band, orchestra, and choir are classified by the size of the school they represent or the difficulty of the music they perform. Rules governing the events are available in the respective manuals of two associations, ISMA and NISBOVA, previously mentioned.

Contests and auditions are sanctioned by the Indiana Music Educators Association and the Activities Committee of the Indiana Association of Junior and Senior High School Principals and are recognized as a vital segment of the school music program.

Participation in audition-contests should be open to all qualified students desiring to participate as soloists, in ensembles, or in larger organizations. Schools often accept the financial responsibility for audition fees and include them as part of their yearly budget.

Participation should be limited to the events that have been

sanctioned by the Activities Committee of the Indiana Association of Junior and Senior High School Principals.

**Local, Regional and All-State Organizations**

Students, when qualified, should be encouraged to participate in sanctioned local, regional, and all-state groups. These organizations provide incentive and motivation to students capable of playing music appropriate for select groups. Participation in a select organization represents a musical and technical challenge to the more advanced student. Recognized guest conductors provide fresh leadership in emphasizing musical excellence and encourage the young musician to set high goals in music performance. The musical values of such experiences can often surpass those found in the day-to-day rehearsal of the single school musical unit.

Preparation for such events is usually on an individual basis outside of the daily scheduled rehearsal; school rehearsal time is seldom utilized for such participation. Most schools take pride in having their students qualify for select organizations and offer assistance in preparing the music. Financing the all-city or county music organizations should be planned to make participation possible for any qualified student without personal expense.

## SPECIALLY SPONSORED ACTIVITIES

Specially sponsored activities may be identified as events not sponsored by the school-community in which more than two secondary schools participate. The established special activities that attract and solicit participation by school music organizations can be classified in the following groupings:

State, county and national fairs and expositions

Parades—civic, patriotic, state or national, and fraternal and veterans parades

College or university band days, string festivals, and choral unions

Commercially sponsored contests and competitions and scholarship auditions for camps, clinics, touring groups

Educational conferences and clinics, state, regional and national

Commercially sponsored clinics such as Mid-West, Mid-East, and Navy School of Music events

Many of the events listed provide excellent performance opportunities for school music organizations. Careful consideration must be given to the educational, musical, and social values that may be derived from the student's participation. Since performances should enhance the social, educational and musical growth of our youth, it is highly recommended that participation in special activities not interfere with the development of the individual student or the school musical organization.

**Fairs and Expositions**

State and national fairs and expositions may offer educational opportunities for the music groups invited to perform. National fairs seldom seek approval for groups invited. Local and county fairs, on the other hand, are a community responsibility and require the evaluation and approval of the local school administrators. Care should be taken to avoid violating the Code adopted by the American Association of School Administrators, Music Educators National Conference, and the American Federation of Musicians. The Code is reproduced in Appendix C of this document. Point (1) under "Entertainment" is particularly relevant.

**Parades**

Since local parades seldom warrant participation by every marching unit in the community, teachers should not involve their students in every local parade for the sake of public appearance. One parade in the fall and one in the spring would seem reasonable. Special invitations and requests should be considered upon their merit and should receive the full approval of the students and the school administration.

**College Band Days**

Host institutions must obtain sanction from the Activities Committee of the Indiana Association of Junior and Senior High School Principals before inviting the participation of school groups. Advantages of participation for the high school bands are the opportunity to observe outstanding college marching bands and to hear musical performance that exemplifies a high standard of musicianship.

**Instrumental and Choral Festivals**

Major works are often performed by several high school groups combining for festivals. Such events should be provided and encouraged. These events are scheduled for weekends and Saturdays, avoiding absence from regular school classes. (See *Music Festival, Non-Competitive)*

**Special Contests**

There are numerous contests and competitions for musically talented youth. Symphony orchestras in several regions of the State audition soloists to perform with the orchestras at regularly scheduled children's concerts. Scholarships are offered by the National Federation of Music Clubs, the National Music Camp, the Aspen Music Festival, Tanglewood, and others. Music teachers and administrators should encourage talented students to compete for these awards.

**Educational Conferences and Clinics**

Perhaps the most significant recognition a school music organization can receive is an invitation to perform at a conference or

clinic for music teachers. Such events are educationally oriented and are unequalled in motivating music teachers and students to achieve the finest musical results. Invitations from state, national and regional conferences should be welcomed.

**Procedure for Acceptance of Invitations for Special Activities**

Upon receipt of an invitation to perform for a specially sponsored activity, the teacher should consult with his principal and superintendent about the possibility of acceptance. In Indiana, sanction is given or withheld for events, both school and non-school sponsored, by the Activities Committee of the Indiana Association of Junior and Senior High School Principals. The Director of Secondary School Principals Services of the ISTA or the Chairman of the Activities Committee of the Indiana Association of Junior and Senior High School Principals can supply a listing of currently sanctioned events, receive applications from event sponsors, and provide information to school groups who may be considering participation. It is suggested that music teachers encourage participation in sanctioned events.

## MUSIC PARENT ORGANIZATIONS

The activities phase of the school music program relates to the entire school, community, and surrounding area perhaps as much as any other single school activity. These activities are valuable extensions of the musical and personal education of the students involved. Adult services in turn contribute to the success of the music activities program. The services of music parent organizations are numerous and diverse. Being of service to youth, maintaining close communication with teachers and administrators, and working with their sons and daughters are among the satisfactions enjoyed by members of parent groups.

Music parent organization responsibilities usually fall under two major categories: personal services and fund raising. The nature and source of supplementary support by parents will vary from community to community in relation to individual needs.

**Personal Services**

Personal services may include providing transportation, assisting as chaperones, assisting with clerical work, hosting social events, developing publicity, assisting with ticket sales, and managing concession stands, as well as numerous other services.

**Fund Raising**

Fund raising should be undertaken only if sufficient funds are not available from the regular school budget. Hopefully, many schools will not need parent groups to raise funds for the music department. In any event, established school board policy should be adhered to in the area of fund raising. Music organizations and

parent groups must exercise good judgment in the administration of fund raising drives. Fund raising should be organized on a once-a-year basis with definite goals and planned procedures for achieving them. Planning should involve students, teachers, parents and administrators.

Committees of parents should be established to study the needs of the music department and present their suggestions to the director and principal for consideration and recommendations. Monies obtained through music parent group activities should be distributed to all organizations in the music department on the basis of needs determined by the parent study group. The raising of funds for a single organization in the music department should be discouraged.

In conclusion, it is imperative that fund raising projects be limited in length and frequency and be well organized.

**Organization of Music Parent Groups**

A carefully prepared constitution can provide stability and direction to music parent group activities. A statement of objectives and responsibilities should be incorporated in the constitution. The duties and responsibilities of the music teachers and the school administrators should also be outlined.

Several schools have established excellent music parents groups with successful constitutions that could serve as models in the preparation of a suitable document.

**Position Statement**

Common practice has been to allocate tax funds for instruments, music, and musical equipment with the cost of uniforms assumed by non-school agencies. No State law states specifically what musical merchandise or equipment can or cannot be purchased by a school corporation; the law is quite permissive in this respect. Many educators believe that the cost of any activity that contributes to the education of the student is a legitimate responsibility of the school community. If this were universally accepted, fund raising and the activities of music parent groups would be considerably simplified.

## PERFORMANCE AND REHEARSAL TIME ALLOTMENTS

The following time allotments have been included in this guide (1) to provide guidance in implementing its recommendations and (2) to encourage schools in planning a year's program of balanced musical experiences. The time allotments are merely examples. There will be overlapping in the use to which a rehearsal is put, and no rehearsal should devote itself solely to the preparation of a particular program. Many musical learnings apply to any and all performances.

Convocations, listed first in each classification, are of primary importance to a balanced program of musical experiences. These events should be encouraged by administrators and scheduled on the school calendar as a regular in-school activity.

## VOCAL ORGANIZATION PERFORMANCES AND ACTIVITIES

| Suggested Allotment of Instructional Time | | Suggested Number of Performances Per Year |
|---|---|---|
| | **LARGE CHORAL GROUPS** | |
| 4-8 periods | Music Convocations for Student Body | 1-2 performances |
| 10-20 periods | Public Concerts | 2-4 performances |
| 0-0 periods | Concert Tours and Exchange Program | 0-1 performance |
| 10-20 periods | Educational Conferences and Clinics | 0-1 performance |
| 10-20 periods | Organizational Contests | 0-1 performance |
| 5-10 periods | Organization Festivals | 0-1 performance |
| 2-5 periods | Religious, Fraternal and Civic Sponsored Events | 0-5 performances (See Code of Ethics) |
| TOTAL 41-83 | | 3-15 |
| | **STAGED MUSICALS** | |
| 12-20 (Reg. Reh.) | | 0-1 production |
| 8-15 (After School) | | |
| 1-3 (Full Dress Reh.) | | 1-3 performances |
| TOTAL 21-38 | | |
| | **INDIVIDUAL AND SMALL ENSEMBLE PERFORMANCES** | |
| 1-4 hours | Recital Type Convocation | 1-3 |
| 4-6 hours | Solo and Ensemble Contests | 1-2 |
| 3-6 hours | All-State or Select Choral Groups | 0-1 (Invitational) |
| 3-6 hours | Educational Conferences and Clinics | 0-1 (Invitational) |
| 2-4 hours | Civic and Patriotic Events | 0-3 |
| 0-5 hours | Religious, Fraternal and Commercially Sponsored Events | 0-5 (See Code of Ethics) |
| TOTAL 13-31 | | 2-15 |

## INSTRUMENTAL ORGANIZATION PERFORMANCES AND ACTIVITIES

| Suggested Allotment of Instructional Time | | Suggested Number of Performances Per Year |
|---|---|---|
| | LARGE ENSEMBLES | |
| 4-8 periods | Music Convocations for Student Body | 1-2 performances |
| 10-20 periods | Public Concerts | 1-3 performances |
| 0-0 periods | Concert Tours and/or Exchange Programs | 0-1 performance |
| 20-30 periods | Educational Conferences and Clinics | 1-1 performances |
| 20-30 periods | Organization Contests | 1-2 performances |
| 3-5 periods | Organization Festivals | 1-1 performances |
| 0-0 periods | Religious, Fraternal and Civic Sponsored Events | 0-0 (See Code of Ethics) |
| 2-4 periods | Parades (*) | 0-2 performances |
| 2-4 periods | College Band Days (*) | 0-1 performance |
| *-* | Football Games (*) | |
| 3-10 periods | Home Games | 3-5 performances |
| 0-2 periods | Away Games | 0-1 performance |
| TOTAL 65-124 | | 8-18 |

(*) Marching band limited to seasonal demands with rehearsal time not to exceed one-fourth of the total rehearsal time of the complete program of a particular organization.

### INDIVIDUAL AND SMALL ENSEMBLE PERFORMANCES

| Suggested Allotment of Instructional Time | | Suggested Number of Performances Per Year |
|---|---|---|
| 1-4 hours | Recital Type Convocations | 2-3 |
| 4-6 hours | Solo and Ensemble Contests | 1 |
| 3-6 | All-State Band or Orchestra | 1 |
| 3-6 | Educational Conference and Clinics | 0-1 |
| ½-1 per game | Basketball Games (Pep Band) | Home games only |
| 2-3 | Civic and Patriotic Events | 2-3 |
| 0-5 | Religious, Fraternal and Commercially Sponsored Events | See Code of Ethics |
| | Miscellaneous Activities | |
| 13½-31 | | 6-9 |

# APPENDIX A

## TEN-POINT CRITERIA FOR PERFORMANCE APPROVALS

| | Yes | No |
|---|---|---|
| I. Is the performance consistent with the goals of music education? | ____ | ____ |
| II. Do the students involved need additional experience of this type and will they benefit from the performance? | ____ | ____ |
| III. Is regularly scheduled rehearsal time sufficient to ensure a quality performance without scheduling additional rehearsal time? | ____ | ____ |
| IV. Is there ample time to plan personnel schedules and resolve, to the satisfaction of all concerned, any conflicts which may exist? | ____ | ____ |
| V. Can the activity be accepted without establishing a precedent? | ____ | ____ |
| VI. Is participation likely to reflect credit upon the school and the organization? | ____ | ____ |
| VII. Can time be made available to make the necessary physical arrangements to assure optimum musical results for both the students and the audience? | ____ | ____ |
| VIII. If personal expense is involved, are the financial arrangements reasonable and in proportion to the value of the experience? | ____ | ____ |
| IX. When a service type performance, is it consistent with the Code of Ethics and the recommendations of the Activities Guide? | ____ | ____ |
| X. Has the activity been sanctioned by activities committees concerned, such as the Indiana Association of Junior and Senior High School Principals? | ____ | ____ |

# APPENDIX B

## ACTIVITIES SPONSORED BY STATE SCHOOL MUSIC ORGANIZATIONS

Indiana Music Educators Association
- IMEA Conference (November)
- IMEA State Solo and Ensemble Contest (February)

Northern Indiana School Band, Orchestra, and Vocal Association
- NISBOVA Marching Contest (October)
- NISBOVA Solo and Ensemble Contest (January and February)
- NISBOVA District Organization Competitions (April)

Indiana School Music Association
- ISMA Marching and Twirling Contest (October)
- ISMA District Solo and Ensemble Contest (January and February)
- ISMA District Organization Competitions (April)

Indiana Bandmaster's Association
- IBA Marching Band Clinic (September)
- IBA All-State High School Band (March)

American String Teacher's Association
- Clinics and Workshops (Spring)

American Choral Director's Association
- Annual Workshop (September)

Indiana Elementary Music Educators Association
- Annual Workshop (September)

Indiana Choral Festival Association
- District Festivals (Spring)
- Indiana All-State Chorus (October)

Indiana State Orchestra Association
- All-State Orchestra (October) Indianapolis

# APPENDIX C

## FOR UNDERSTANDING AND COOPERATION BETWEEN SCHOOL AND PROFESSIONAL MUSICIANS

A CODE ADOPTED BY THE AMERICAN FEDERATION OF MUSICIANS, MUSIC EDUCATORS NATIONAL CONFERENCE, AND AMERICAN ASSOCIATION OF SCHOOL ADMINISTRATORS

The competition of school bands and orchestras in the past years has been a matter of grave concern and, at times, even hardship to the professional musicians.

Music educators and professional musicians alike are committed to the general acceptance of music as a desirable factor in the social and cultural growth of our country. The music educators contribute to this end by fostering the study of music among the children, and by developing an interest in better music among the masses. The professional musicians strive to improve musical taste by providing increasingly artistic performances of worth-while musical works.

This unanimity of purpose is further exemplified by the fact that a great many professional musicians are music educators, and a great many music educators are, or have been, actively engaged in the field of professional performance.

The members of high-school symphonic orchestras and bands look to the professional organizations for example and inspiration; they become active patrons of music in later life. They are not content to listen to a twelve-piece ensemble when an orchestra of symphonic proportions is necessary to give adequate performance. These former music students, through their influence on sponsors, employers, and program makers in demanding adequate musical performances, have a beneficial effect upon the prestige and economic status of the professional musicians.

Since it is in the interest of the music educator to attract public attention to his attainments for the purpose of enhancing his prestige and subsequently his income, and since it is in the interest of the professional musician to create more opportunities for employment at increased remuneration, it is only natural that upon certain occasions some incidents might occur in which the interests of the members of one or the other group might be infringed upon, either from lack of forethought or lack of ethical standards among individuals.

In order to establish a clear understanding as to the limitations of the fields of professional music and music education in the United States, the following statement of policy, adopted by the Music Educators National Conference and the American Federation of Musicians, and approved by the American Association of School Administrators, is recommended to those serving in their respective fields.

**Music Education**

The field of music education, including the teaching of music and such demonstrations of music education as do not directly conflict with the interests of the professional musician, is the province of the music educator. It is the primary purpose of all the parties signatory hereto that the professional musician shall have the fullest protection in his efforts to earn his living from the rendition of music; to that end it is recognized and accepted that all music performances by school students under the "Code of Ethics" herein set forth shall be in connection with non-profit, non-commercial enterprises. Under the heading of "Music Education" should be included the following:

(1) School Functions initiated by the schools as a part of a school program, whether in a school building or other building.

(2) Community Functions organized in the interest of the schools strictly for educational purposes, such as those that might be originated by the Parent-Teacher Association.

(3) School Exhibits prepared as a part of the school district's courtesies for educational organizations or educational conventions being entertained in the district.

(4) Educational Broadcasts which have the purpose of demonstrating or illustrating pupils' achievements in music study, or which represent the culmination of a period of study and rehearsal. Included in this category are local, state, regional and national school music festivals and competitions held under the auspices of schools, colleges, and/or educational organizations on a non-profit basis and broadcast to acquaint the public with the results of music instruction in the schools.

(5) Civic Occasions of local, state, or national patriotic interest, of sufficient breadth to enlist the sympathies and cooperation of all persons, such as those held by the G.A.R., American Legion, and Veterans of Foreign Wars in connection with their Memorial Day services in the cemeteries. It is understood that affairs of this kind may be participated in only when such participation does not in the least usurp the rights and privileges of local professional musicians.

(6) Benefit Performances for local charities, such as the Welfare Federations, Red Cross, hospitals, etc., when and where local professional musicians would likewise donate their services.

(7) Educational or Civic Services that might beforehand be mutually agreed upon by the school authorities and official representatives of the local professional musicians.

(8) Audition Recordings for study purposes made in the classroom or in connection with contest or festival performances by students, such recordings to be limited to exclusive use by the students and their teachers, and not offered for general sale or other public distribution. This definition pertains only to the purpose and utilization of audition recordings and not to matters concerned with copyright regulations. Compliance with copyright requirements applying to recording of compositions not in the public domain is the responsibility of the school, college, or educational organization under whose auspices the recordings are made.

**Entertainment**

The field of entertainment is the province of the professional musicians. Under this heading are the following:

(1) Civic parades, ceremonies, expositions, community concerts, and community center activities; regattas, non-scholastic contests, festivals, athletic games, activities or celebrations, and the like; national, state, and county fairs.

(2) Functions for the furtherance, directly or indirectly, of any public or private enterprise; functions by chambers of commerce; boards of trade; and commercial clubs or associations.

(3) Any occasion that is partisan or sectarian in character or purpose.

(4) Functions of clubs, societies, civic, or fraternal organizations.

Statements that funds are not available for the employment of professional musicians, or that, if the talents of amateur musical organizations cannot be had, other musicians cannot or will not be employed, or that the amateur musicians are to play without remuneration of any kind, are all immaterial.

# APPENDIX D

*Suggested References for Additional Reading*

## CURRICULUM–ADMINISTRATION–SUPERVISION–TEACHER EDUCATION

* *Recent Publications*

Recommended acquisitions for a professional library for music education of publications sponsored by the Music Educators National Conference and its affiliated organizations, 1201 Sixteenth Street, N. W., Washington 6, D. C.

### ADMINISTRATION AND SUPERVISION

***Approaches to Public Relations for the Music Educator**
(321-10346) ..... 50¢
By Joan Gaines. Practical approaches and techniques for use by the individual music educator in relating to the public. 44 pp. 1968.

**Business Handbook of Music Education**
(321-10450) ..... Single Copy—Free
Business practices and relations for music educators. Includes list of names and addresses of publishers, manufacturers, etc.

**The Code for the National Anthem of the United States of America**
(321-09992) ..... 5¢
Dozen 36¢; Hundred $2.00. Recommendations applying to all modes of civilian performance of the Star-Spangled Banner. Printed in a four-page pamphlet with the authorized "service version" in A flat.

**Copyright Agreement Forms I and II**
(321-10244 and 321-10246) ..... Single Copy—Free
Dozen 36¢; Hundred $2.00. Recommended by the College Band Directors National Association, Music Publishers Protective Association, and Music Publishers Association.

**Guiding Principles for School Music Group Activities**
(321-09996) ..... 25¢
Report of a joint committee representing the North Central Association of Colleges and Secondary Schools, the Content and Activities Committee of the National Association of Secondary School Principals, and the MENC. 8 pp. 1957.

**Music Buildings, Rooms and Equipment**
(321-09914) ..... $4.50
A totally new edition of the MENC bulletin on music facilities. Prepared by Homer Ulrich and Committee. Edited by Charles L. Gary. 119 pp. 1966.

**Music Code of Ethics**
(323-10242) ..... Single Copy—Free
Dozen 36¢; Hundred $2.00. Adopted by the American Federation of Musicians, Music Educators National Conference, and American Association of School Administrators.

**Music Educators National Conference and the Star-Spangled Banner**
(321-10180) ..... 50¢
Prepared by Clifford V. Buttelman. 13 pp. 1964.

**Music in the School Curriculum**
(321-10224) ..... 25¢
Quantity discounts: 2-9 copies 10%; 10 or more copies 20%. A joint statement of the American Association of School Administrators and the MENC. 16 pp. 1965.

**National Leaders Speaker for Music**
(321-10308) ..... 50¢
New statements by 15 prominent Americans, including Abe Fortas, Charles M. Schulz, Otto Graham, Walter Schirra, telling why music and music education are important today. Handsome portfolio folder with separate sheets for each testimonial. Suitable for bulletin boards, distribution to community leaders, etc.

**Prevailing Practices in the Supervision of Instrumental Music**
(322-10072) ..... 50¢
By Corwin H. Taylor. Reprinted from the *Journal of Research in Music Education*. 10 pp. 1962.

**Safety for School Music Trips**
(321-10196) ..... 25¢
2-9 copies 20¢ each; 10 or core 15¢ each. A checklist of safety precautions. Prepared by a joint committee of the MENC, the NEA Elementary School Section, and the National Safety Council. Ruth Jewell, Chairman. 10 pp. 1966.

*** Scheduling Music Classes**
(321-10350) ..... $1.50
Edited by Robert H. Klotman. Contains many reports of current scheduling practices in music. Discussion of data processing and computer scheduling. 72 pp. 1968.

BIBLIOGRAPHIES

**Doctoral Dissertations in Music and Music Education, 1957-1963**
(326-10168) ..... $3.00
Prepared by Roderick D. Gordon. Published as the 1964 Spring issue of the *Journal of Research in Music Education*. 120 pp. 1964.

*** Doctoral Dissertations in Music and Music Education, 1963-67**
(321-10354) ..... $3.00
Prepared by Roderick D. Gordon. Published as the 1968 Summer issue of the *Journal of Research in Music Education*. 144 pp.

*** Film Guide for Music Educators**
(321-10352) ..... $2.50
Prepared by Donald J. Shetler. Revised edition offers an annotated list of music films and filmstrips. Also included are a topical index and a list of film producers and distributors. 96 pp. 1968.

*** Music Education Materials: A Selected, Annotated Bibliography**
(321-10310) ..... $2.50
Prepared by Thomas C. Collins, with the assistance of members of the Music Education Research Council. 174 pp. 1968.

CAREER INFORMATION

**A Career in Music Appreciation**
(328-10074) ..... 50¢
Prepared especially for high school students. Information to answer questions that students frequently ask their music teachers and guidance counselors. 24 pp. 1965.

*** Careers in Music**
(323-10056) ..... 10¢
10-49 copies each 7¢; 50 or more copies each 5¢. A useful four-page brochure sponsored jointly by the Music Teachers National Association, Inc., the National Association of Schools of Music, and the Music Educators National Conference. Available from the offices of any one of the three organizations. 4 pp. Revised 1968.

**The Market for Music Teachers**
(322-10234) ..... 50¢
By Bennett Reimer. What is the picture of "supply and demand" in our field? Facts are given about different "market places" for the music teacher. Reprinted from the *Music Educators Journal*. 20 pp. 1963.

**Post-Baccalaureate Grants and Awards in Music**
(321-10140) ..... $1.00
A listing of sources of assistance for the mature musician. 64 pp. 1963.

COMPARATIVE MUSIC EDUCATION

**The Arts in the Educational Program in the Soviet Union**
(321-10004) ..... 50¢
Prepared by Vanett Lawler. Based on an official visit to the Union of Soviet Socialist Republics. Experiences indicated that the arts are increasingly regarded as part of the daily lives of all the people. Reprinted from the *Music Educators Journal*. 32 pp. 1961.

**Comparative Music Education**
(321-10096) ..... $3.00
This book contains the principal speeches and a selection of the papers prepared for discussion and read in the Fourth International Conference, Vienna, 1961. The manuscripts are published in the original language with translations or summaries in the respective two other languages (English, French, and German). Published by the International Society for Music Education assisted by UNESCO and edited by Egon Kraus (Wash., D. C.: ISME). 246 pp.

**History of Public School Music in the United States**
(321-10268) .....paper, $3.75
(321-10270) .....cloth, $5.00
An exact reprinting of the 1928 edition of this history of the profession by Edward Bailey Birge. 296 pp.

**How Can Music Promote International Understanding?**
(321-09942) ..... 50¢
By Vanett Lawler. Why has it been only in comparatively recent times that emphasis has been given to the arts as they affect international relations? Reprint from an article published in the *Bulletin* of the National Association of Secondary School Principals, December 1956. 8 pp. 1957.

**Music Education in a Changing World**
(321-09970) ..... $1.00
Report for Commission VIII (Music in the Community), Max Kaplan, Chairman. 60 pp. 1958.

**Vignettes of Music Education History**
(321-10176) ..... $1.50
The twenty pieces of this booklet arranged chronologically have all appeared in the *Music Educators Journal* between the years 1955 and 1962. By Charles L. Gary. 48 pp. 1964.

**Talent Education and Suzuki**
(321-10200) ..... $1.00
By John D. Kendall. A description of the philosophy and violin techniques of Shinichi Suzuki, Japanese founder of "talent education." The impact of these ideas on American public school, pre-school, and private teachers. 24 pp. 1965.

**Comprehensive Musicianship**
(321-10198) ..... $1.50
A report of the Seminar sponsored by the Contemporary Music Project at Northwestern University, April 1965. 88 pp. 1965.

**Experiments in Musical Creativity**
(321-10230) ..... $1.50
A report of Pilot Projects sponsored by the Contemporary Music Project. 87 pp. 1966.

CURRICULUM—GENERAL

**Creative Projects in Musicianship**
(321-10102) ..... $1.50
By Warren Benson. A report of Pilot Projects sponsored by the Contemporary Music Project at Ithaca College and Interlochen Arts Academy. 55 pp. 1967.

**Music in the Curriculum**
(322-10312) ..... 50¢
Reprinted from *Curriculum Handbook for School Administrators*, published by the American Association of School Administrators, 1967.

Music in General Education
See Curriculum—Secondary School Music

**Music for Your School**
(321-09988) ..... 25¢
25-49 copies each 20¢; 50 or more each 15¢. Published by the Music Industry Council of the MENC. Describes programs of school systems that fulfill or exceed the recommendations of the MENC "Outline of a Program for Music Education." 16 pp. 1960.

**Outline of a Program for Music Education, Musical Outcomes**
(321-10272) ..... 10¢
2-9 copies 7¢. Prepared by the Music Education Research Council and adopted by the MENC at its 1940 meeting. 4 pp. Revised 1951.

**Perspectives in Music Education** (Source Book III)
(321-10274) ..... $6.00
A collection of outstanding recent writings on music education by 84 authors from 31 publications. Prepared by the Source Book Committee—Richard C. Werder, Corwin Taylor, and Thurber Madison, chairman. Bonnie C. Kowall, editor. 576 pp. 1966.

CURRICULUM—SECONDARY SCHOOL MUSIC

**Music for the Academically Talented Student in the Secondary School**
(321-10002) ..... $1.50
It has been said, "There is nothing so unequal as the equal treatment of youth of unequal ability." Prepared by William C. Hartshorn for the NEA Academically Talented Student Project. 128 pp. 1960.

**Music in General Education**
(321-10190) ..... paper, $2.50
(321-10238) ..... cloth, $3.75
Edited by Karl D. Ernst and Charles L. Gary. Suggestions dealing with music education for *all* students. Classes in band, orchestra, and chorus as well as classes of a non-performing type should contribute to a general music program. 224 pp. 1965.

***A Research Study of a Technique for Adjusting Clarinet Reeds**
(321-10348) ..... 50¢
By Lawrence J. Intravaia and Robert S. Resnick. Reprinted from the *Journal of Research in Music Education*. 14 pp. 1968.

**Singing in the Schools**
(321-10058) ..... 50¢
Three monographs prepared by the Commission II (Standards of Music Literature and Performance) by the Committee on Literature and Interpretation of Music for Choral Organizations. Helen M. Hosmer, Chairman. 32 pp. 1958.

**Standard Music Engraving Practice**
(321-10236) ..... 50¢
2-9 copies each 40¢; 10 or more copies 30¢. Prepared by the Production Committee of the Music Publishers Association, Arnold Broido, chairman. 23 pp. 1966.

**Student Music Activities: What Place in the Secondary School Program?**
(321-10182) ..... 50¢
Prepared by Vanett Lawler and Charles L. Gary. Reprinted from the *Bulletin* of the National Association of Secondary School Principals, Vol. 48, No. 294, October, 1964. 8 pp.

CURRICULUM—PRESCHOOL AND ELEMENTRY EDUCATION

**An Autochthonous Approach to Music Appreciation**
(321-09972) ..... 25¢
Story of an experience shared by twenty-five migrant first graders and their teacher. A reprint of one of the most popular articles of the past ten years from the *Music Educators Journal*. 10 pp. 1959.

**Music in Everyday Living and Learning**
(321-09980) ..... $1.00
Ways of integrating music with other experiences. Prepared for Commission IV (Music for Preschool, Kindergarten and Elementary School) by the Integrated Activities Committee. Gladys Tipton, Chairman. Edited by Roberta MacLaughlin. 54 pp. 1960.

**Music for Fours and Fives**
(321-09960) ..... 75¢
Anecdotes and reports from teachers in the field who are using music to help children express reactions to daily living. Prepared by Commission IV (Music for Preschool, Kindergarten and Elementary School) by the Nursery and Kindergarten Committee. Beatrice Landeck, Chairman. 32 pp. 1958.

*** The Study of Music in the Elementary School—A Conceptual Approach**
(321-10314) ..... $3.50
Prepared by the MENC Elementary Commission, Flavis Evenson, Chairman. Gives concepts in the areas of: rhythm, melody, harmony, form in music, forms of music, tempo, dynamics, and tone color; with student activities and suggested materials. 182 pp. 1967.

*** Scope and Sequence Chart of Conceptual Learnng Related to the Elements of Music (K-6)**
(321-10356) ..... 30¢
A chart reprinted from *The Study of Music in the Elementary School—A Conceptual Approach*.

**Teaching Music in the Elementary School: Opinion and Comment**
(321-10134) ..... $1.25
Provides answers to questions most asked by classroom teachers in music workshops. Prepared by O. M. Hartsell for the Association for Supervision and Curriculum Development in cooperation with the MENC. 64 pp. 1963.

## FESTIVAL MATERIALS AND MUSIC LISTS

**The Concerto for Clarinet**
(322-10070) ..... 50¢
Comprehensive listing of concertos with brief descriptions. By Burnett C. Tuthill. Reprinted from the *Journal of Research in Music Education*. 12 pp. 1962.

**Contemporary Music**
(321-10172) ..... $1.00
Suggested choral, band, and orchestra lists for high schools and colleges. Prepared by a committee of the MENC. George Howerton, Chairman. 32 pp. 1964.

**Contemporary Music for Schools**
(321-10232) ..... 1.00
A catalog of works written by composers participating in the Young Composers Project, 1959-1964. 88 pp. 1966.

*** CMP Library Catalogs** ..... $12.00
Volume I—**Works for Band** (321-10322) ..... $5.00
Volume II—**Works for Orchestra** (321-10324) ..... $5.00
Volume III—**Works for Chorus** (321-10326) ..... $5.00
Annotated catalog of some 500 works written under the CMP "Composers in Public Schools" program.

**Materials for Miscellaneous Instrumental Ensembles**
(321-10000) ..... $2.00
Strings, Woodwinds, Brasswinds, Percussion. Music lists for unusual combinations of instruments. Prepared for Commission II (Standards of Music Literature and Performance) by the Committee on Literature and Interpretation of Music for Instrumental Ensembles. George Waln, Chairman. 90 pp. 1960.

**The NIMAC Manual**
(321-10106) ..... $2.50
The Organization and Management of Interscholastic Music Activities. Includes "Standards of Adjudication" and "Sight Reading Contests." 160 pp. 1963.

**Official Adjudication Forms**
One full set of 77 ..... 75¢
Quantity prices in any assortment: per dozen 60¢; per 100 $3.00; 1,000 or more 10% discount. The Marching Band Inspection Sheet provides a diagram of a 200-piece band (10 files by 20 ranks) for locating specific offenders in posture, uniform, state of instrument or personal appearance; useful for weekly inspections. Most of the forms will have many classroom uses. The complete listing is:

| | | |
|---|---|---|
| B-1 | 324-10426 | Band |
| SRBO-2 | 324-10428 | Sight Reading—Band or Orchestra |
| OCO-3 | 324-10460 | Orchestra or String Orchestra |
| SC-4 | 324-09962 | Student Conductor |
| MB-5 | 324-09954 | Marching Band |
| DM-6 | 324-10462 | Twirling—Solo or Ensemble |
| V-7 | 324-10430 | Choral—Large Group |
| SRV-8 | 324-10432 | Sight Reading—Choral |
| VS-9 | 324-10434 | Vocal Solo |
| PSEBO-10 | 324-10436 | Percussion Solo and Ensemble |
| WIS-11 | 324-10438 | Wind Instrument Solo |
| SIS-12 | 324-10440 | String Instrument Solo |
| WIE-13 | 324-10442 | Instrumental Ensemble—Wind |
| PHS-14 | 324-10448 | Piano or Harp Solo |
| SIE-15 | 324-10444 | Instrumental Ensemble—String |
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**Original Manuscript Music for Wind and Percussion Instruments**
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By Robert Vagner. Reprinted from the *Journal of Research in Music Education*. Repertory for mixed, men's and women's chorus, solo voice, and children's voices. 13 pp. 1966.

**Selective Music Lists—1964**
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Instrumental and Vocal Solos, Instrumental and Vocal Ensembles. Lists for elementary through college levels for both festivals and curriculums. Prepared by NIMAC, Arthur G. Harrell, Chairman, Music Selection Committee. 160 pp. 1965.

**The Sonatas for Clarinet and Piano**
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By Burnett C. Tuthill. Reprinted from the *Journal of Research in Music Education*. 16 pp. 1966.

**Unaccompanied Woodwind Solos**
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By Lyle C. Merriman. A list of unaccompanied solos for flute, oboe, clarinet, bassoon, and saxophone. Reprinted from the *Journal of Research in Music Education*. 8 pp. 1966.

## PHILOSOPHY OF MUSIC EDUCATION

**Aesthetics: Dimensions for Music Education**
(321-10296) ..... $2.25
By Abraham A. Schwadron. An introduction to aesthetics for the music educator including a review of aesthetic theories and philosophies of education. 130 pp. 1967.

**The Child's Bill of Rights in Music**
(323-10170) ..... Single Copy—Free
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*** Music in American Society**
(321-10334) ..... $2.00
1961 meeting of the MENC Eastern Division. 16 pp.
By Judith Murphy and George Sullivan. An interpretive report of the Tanglewood Symposium. 72 pp. 1968.

**The Study of Music: An Academic Discipline**
(321-10156) ..... 50¢
The theme of the 1962 biennial convention in Chicago was chosen to focus attention upon the proper place of music in the educational world. Speeches by Carleton Sprague Smith and William C. Hartshorn. Foreword by Allen P. Britton. 32 pp. 1963.

*** The Tanglewood Symposium—Music in American Society**
(321-10328) ..... 50¢
The theme of the 1962 biennial convention in Chicago was chosen to focus attention upon the proper place of music in the educational world. Speeches by Carleton Sprague Smith and William C. Hartshorn. Foreword by Allen P. Britton. 32 pp. 1963.

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(321-10328) ..... 50¢
Reprint of insert from the November 1967 *Music Educators Journal*. 32 pp.

**Will Earhart, Teacher, Philosopher, Humanitarian**
(321-10078) ..... $3.50
A selection of papers written by Will Earhart dating from 1914, including his last writings, hitherto unpublished, with some personal reflections by disciples and pupils of this great man of education. Edited by C. V. Buttelman. 144 pp. 1962.
PIANO

**Skills of Piano Performance in the Preparation of Music Educators**
(322-10240) ..... 50¢
A survey with respect to the study of and requirements in piano for music educators. By Gillian Buchanan. Reprinted from the *Journal of Research in Music Education*. 6 pp. 1964.

*** Teaching Piano in Classroom and Studio**
(321-10316) ..... $2.50
Articles by Helen Robinson, Charlotte DuBois, Robert Pace, Dorothy Bishop, Fay Templeton Frisch, Guy Duckworth, and others. Edited by Richard Jarvis. 176 pp. 1967.

## STRINGS

Talent Education and Suzuki.
See Comparative Music Education.

### String Instruction Program

(A series of reports issued by the MENC Committee on String Instruction in the Schools. Gilbert Waller, Chairman.)

**String Instruction Program No. 1** (SIP I)
(321-09916) ..... 75¢
Chapters: (1) The Importance of Strings in Music Education. (2) String Instrument Study and Playing. (3) Improvement in Teacher Training Curricula in Strings. (4) Basic Principles of String Playing As Applied to String Class Teaching. (5) Minimum Standards for String Instruments in the Schools. 24 pp. 1957.

**Bibliography for String Teachers** (SIP II)
(321-09944) ..... 75¢
Albert W. Wassel and Charles H. Wertman. Planographed. 40 pp. Revised 1964.

**String Teacher and Music Dealer Relations and Problems** (SIP III)
(321-09920) ..... 50¢
By John Shepard and subcommittee. 12 pp. 1957.

**Recruiting Strings in the Schools** (SIP IV)
By William Hoppe and subcommittee. Planographed. In same pamphlet with SIP V. 7 pp. 1957.

**Interesting String Majors in Music Education** (SIP V)
(321-09922) ..... 50¢
By Gerald Doty and subcommittee. Planographed. Included in pamphlet with SIP IV. 9 pp. 1957.

**Why Have a String Program?** (SIP VI)
Markwood Holmes and subcommittee. Planographed. Included in pamphlet with SIP VII. 7 pp. 1957.

**The Selection and Care of a String Instrument** (CIP VII)
(321-09924) ..... 50¢
By Frank Hill and subcommittee. Planographed. Included with SIP VI. 8 pp. 1957.

**Basic Principles of Double Brass Playing** (SIP VIII)
(321-10452) ..... 50¢
By Edward Krolick. Planographed. 14 pp. 1957.

**Basic Principles of Cello Playing** (SIP IX)
(321-10454) ..... 50¢
By Louis Potter, Jr. Planographed. 14 pp. 1957.

**Basic Principles of Violin Playing** (SIP X)
(321-09964) ..... $1.50
By Paul Rolland. Sixty engraved examples and illustrations. 56 pp. 1959.

## PERIODICALS

Indexes to the *Music Educators Journal.* Volumes 33-45, September, 1946—June-July, 1959. Reprinted from the *Music Educators Journal.* 1959. 25 pp. 50¢.

Indexes to the *Music Educators Journal.* Volumes 46-51, September 1959—June-July, 1965. Reprinted from the *Music Educators Journal.* 1965. 25 pp. 50¢.

*International Music Educator.* Magazine of the International Society for Music *Journal of Research in Music Education.* Four issues each year (Spring, Summer, Education. Included with $3.00 membership dues for the Society. Separate subscription for two issues. $2.00. Single copy price $1.00.

Journal of Research in Music Education. Four issues each year (Spring, Summer, Fall, Winter). Subscription: One year (four issues) $6.00; two years (eight issues) $10.75. When included with special active membership dues, $3 00 per year.

*Music Educators Journal.* National official magazine of the MENC. Included with active, special active and student membership dues. Separate subscription $6.00 per year. Single copy 75¢. Foreign subscription $7.00.

State Music Education Periodicals. Official magazines of the respective federated state units of the MENC. See complete list in current issue of *Official Directory* which will be sent on request.

AUDIOVISUALS

*** The Tanglewood Symposium**
(328-10046) ..... $5.00
A "you-are-there" glimpse of personalities and issues of the MENC-sponsored Symposium on "Music in American Society." 15-minute tape; 70-frame filmstrip; printed discussion guide. 1968

*** Teacher of the Year: Mr. Music**
(328-10044) ..... $6.00
Sight and sound documentary of music teacher Roger Tenney and choir in Washington, D. C. at national Teacher of the Year. 22-minute tape; 76-frame filmstrip. 1967

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